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## 50 Golden Wears

Celebrate the Jubilee with our essential guide

Gold winners

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Gold style
DRESS TO GLOW



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#### LUXURY & STYLE

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#### HOTELS

HO OF ELLS

Hotel Ciprana & Palazzo Vendrannin ~ Venice
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Villa San Michele ~ Roence
Lapa Palace ~ Labon
Hotel Quinta do Lago ~ Algerre
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La Residencia ~ Moliora
Hotel de la Crie ~ Corrassonne
Windsor Court Hotel ~ New Orleons
Chairleston Place ~ Churleston, S.C.
Kesvick Hall ~ Chairdeteville, Virginia
The lin at Petry Cabin ~ St. Michaels, Maryland
21 ~ New York
Patrona Resort and Spa ~ Mexicon Caribbean
La Samsman ~ St. Martin
Copacabana Palace ~ Rio de Janeiro
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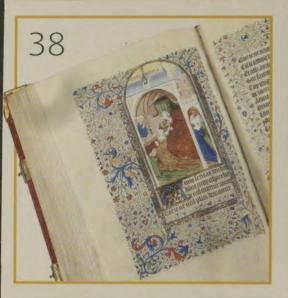
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TRAINS & CRUISES

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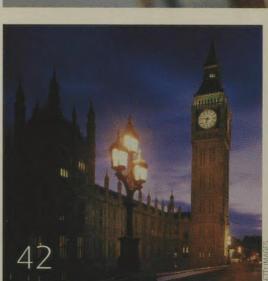




48









PRODUCE OF HUNGAN

6 Puttonyos

Tokaj White Wine - High Qualing

Britain's golden wonders

Top Olympic athletes talk to Emma Lindsey about how winning a Gold Medal has enhanced their lives.

7 50 world leaders who have had the royal wave goodbye

> The Queen has lived through the reigns and dictatorships of an amazing number of leaders. Theo Hobson rounds them up.

1 Nove over, darling Celestria Noel finds out why the jeunesse from mineral-rich asteroids. Picturing the past

Richard Ginger reveals plans to mine gold

Deep space mine

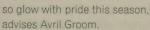
- Celebrating the ILN's 160th anniversary.
- Growing for gold Carol Klein asks former Chelsea Gold Medal winners what gardening trends will be flourishing this summer.
- A golden collection

Waterfield looks at the making of the largest private art collection in the world.

- London's architects strike gold Turn any corner in the capital and you'll come across RIBA Gold Medal-winning architecture, says Jonathan Glancey.
- 12 Liquid gold Andrew Jefford recommends some of the season's best golden-hued wines.
- Gilt trip Gold is the ultimate summer accessory,

dorée are flocking to The Season's events. With the Queen's Gallery reopening, Giles





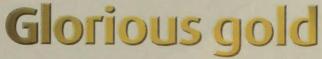
Golden olden

A look back at Queen Victoria's Golden Jubilee, as recorded in the ILN.

Food that's fit for a Queen Menus, cocktails and other tasty morsels with a Golden Jubilee theme.

Top tickets

A round-up of the best Jubilee celebrations and other capital attractions.



What a year it's been for the Queen and, so far, not exactly what she would have hoped for her Golden Jubilee. The sad deaths of both her sister Margaret and the Queen Mother came within two months of each other; they did, however, prove beyond doubt the public's enormous affection for the royal family and particularly the "magical grandmother" whose life spanned a century. The ILN's tribute to this remarkable lady has been published in a book that has been 30 years in the making: for a chance to buy it at a special reader offer price, see p11.

But despite the unhappy start to the year, there is still much to feel jubilant about. During such a long reign, the Queen has lived through the careers of an astonishing number of statesmen, ranging from Stalin and Mao Tse-tung to Emperor Hirohito, as our article on p12 demonstrates.

The last Golden Jubilee celebrated in Britain was that of Queen Victoria. On p58, we show how Victoria's Jubilee was fêted 115 years ago and compare the parallel lives of Victoria and Elizabeth.

In honour of the Queen's 50 golden years we decided to look at gold in its many forms, from medals won in sports, gardening and architecture to ways in which it touches our lifestyles: gilded fashion and design; delicious, glowing wines; and even the future of gold mining—in space!

Whether you're buying a crown-heeled Patrick Cox shoe, eating a Jubilee menu at the Savoy or lining the pavements to watch the Queen's procession on June 4, there are many ways to mark this auspicious occasion. But any readers who haven't quite decided how to celebrate should turn to our listings on p64.

And while we're in celebratory mood, there's another important anniversary this year: the ILN's 160th birthday. Read all about our beginnings, when young entrepreneur Herbert Ingram recognised the need for news to be brought to life with pictures, and set the world alight with a blazing scoop in his first issue.

Happy Golden Jubilee!

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Perhaps the most famous British sports stars of the time, ice-skating duo Torvill and Dean, above, captured the nation's hearts with their near-perfect routine, top right, at the 1984 Sarajevo Olympics. Performed to Ravel's Bolero, they scored an incredible 12 perfect 6.0s and won the gold medal they had both been striving for.

#### Torvill and Dean

The figure-skating pair won Olympic gold medals in Sarajevo in 1984, scoring a spectactular set of 12 perfect 6.0s, including nine for artistic impression, and redefining the sport.

Torvill lives with her husband, Phil Christensen, who also acts as her agent, and their two Alsatian dogs in Sussex.

"At the time of winning the medal you think how wonderful it is, but the full impact doesn't hit until much later. Looking back, it has opened so many doors. We had wanted to produce our own show for a long time, but it was only after winning gold that people started listening to us.

Immediately after coming off the ice it all felt a bit odd. Because of the need for drugs testing, the first thing that happens is you are escorted from the rink to the changing rooms. We were the last ones to leave the building. It was only when we got back to the Olympic Village that we got the chance to celebrate. The whole team had gathered in a room, and Princess Anne had waited for us to arrive just so she could congratulate us and shake hands.

Since then, there has never really been a lull because there have always been shows Chris and I wanted to do. We have put on various professional ice-dance performances together, which have been hugely popular. Although Chris and I stopped skating three years ago, we continue to devise choreography

and still see each other a couple of times a year. I'm doing more media work, working with the BBC doing commentary. Life is still very busy.

Dean lives in Denver, Colorado, with his wife Jill and their two sons, Jack, 3, and Sam, 18 months.

"Winning the gold medal in Sarajevo was like touching the star that you've been aiming for. We had been working at it to the point where we had given up our jobs to concentrate full-time. The moment we saw the score board we were filled with a euphoric sense of achievement combined with a huge feeling of relief that we'd done it and fulfilled everyone's expectations.

In the years since, Jayne and I have gained a tremendous friendship from skating—we are as close as a brother and sister. People always assumed we had more than a skating partnership because we were acting and trying to make it look as if we did—so I guess it must have worked! Looking back, the main difference winning a gold medal made was that we were allowed simply to do the thing we loved—that is quite a privilege.

I don't skate any more. I gave up three years ago, but, since moving to the States, I have become director of choreography for Stars on Ice (America's top national touring ice-dance show), which is a fantastic job. I'm totally immersed in working with all the professional skaters. Right now, I'm working on material for the Queen's Jubilee gala, which will take place at the National Ice Centre in England at the end of July.



Shirley Robertson, below, trained for 10 years to realise her Olympic ambition in 2000. Not only did she win gold in the Sailing Europe class in Sydney, left, she also became the first British woman ever to win an Olympic sailing gold medal. Mary Peters, far below, gold-medal winner in 1972 in the pentathlon, has worked tirelessly for charity and to promote the sport. Her dedication earned her one of the highest possible honours in 2000-Dame Commander of the British Empire, far below left.

Shirley Robertson

Dundee-born Shirley Robertson won an Olympic gold in the Sailing Europe class in the 2000 Sydney games. She's the first British woman ever to win an Olympic sailing gold medal and was the first Briton, male or female, to win an individual class at the Olympics. She lives in Hampshire.

"Winning gold meant everything to me—I'd been working towards it for 10 years. Sydney was my third Olympics; I came fourth in Atlanta and ninth in Barcelona. Whatever kind of Olympic sport you participate in, the highs are incredibly high and the lows are terrible. Coming fourth in Atlanta was hard-being pipped at the post like that.

Coming first makes you realise you're special because it's something that so many people try, and fail, to achieve. Afterwards I was living in a bit of a dream world. The biggest difference it made was that I got the chance to sail a lot of big boats at Cowes Week and in the Fastnet race, plus I did the celebrity circuit. It has also enabled me to travel to Miami in the winter, where there is more predictable weather for training.

Lottery funding has made a huge difference to me, and to the sport in general. You only need to look at the medal count—we swept the board in Sydney.

Now I'm back in the Olympic cycle, training full-time in Miami. A few things have changed since Sydney: I got married last year, and I've moved on to a three-person keel boat called a Yngling, so I'm getting used to that."



Dame Mary Peters MBE, CBE

In 1972, Mary Peters won Olympic gold at the Munich games in the pentathlon, which consists of the 200m, shot put, hurdles, long-jump and high-jump events. She lives in Northern Ireland, where she works tirelessly to promote sport.

"It's hard to believe that it will be 30 years in September since I won the gold medal. I remember in my final race I had to run faster than I had ever run before, which wasn't easy at the age of 33. It was a very close thing-in the end I won by only 10 points. I remember it being an amazing culmination of joy and satisfaction. At the time, Northern Ireland was going through the worst of its troubles, and winning gave me the opportunity to send some good news home.

Another wonderful surprise was that my father had flown over to Moscow unbeknown to me. Chris Brasher. 3,000m steeplechase gold-medal winner in the 1956 Olympic Games, made the announcement, but it was all a bit spoiled when, the next evening, I received death threats telling me I would be killed if I returned home.

I suppose the biggest difference winning made was that all of a sudden everyone wanted a bit of me. It also gave me the opportunity to serve on a number of councils, such as the Sports Council Northern Ireland, I wear various hats now as president of the Trust and deputy chairwoman of the Northern Ireland Tourist Board, and I continue to work as an athletics administrator.

Things were very different for athletes in the 70s. I worked full-time and would train for two hours every day on top of that, either in the gym or out on the track. But I wouldn't have changed it. I think sometimes if you're hungry you want to succeed all the more. I wasn't extraspecial as a child. I had the opportunities and took them.

They say nothing great was achieved without enthusiasm, and I've always had plenty. We had poor facilities, that's why I helped raise funds to build a track at Queen's University of Belfast when I retired from competing. I wanted to ensure that the young people of the future had a better opportunity."



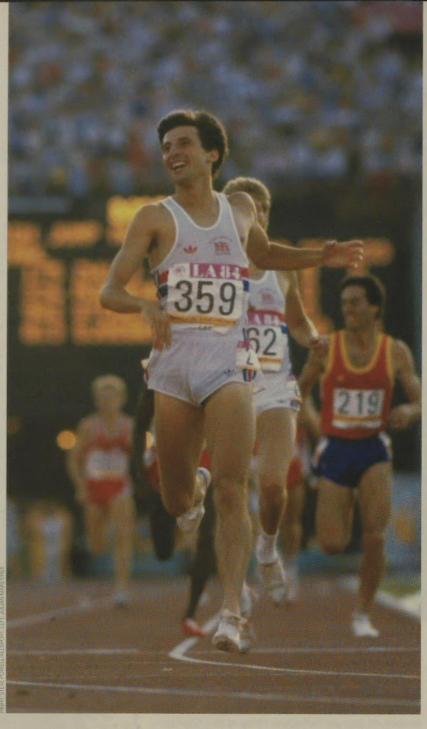
#### Sebastian Coe OBE, MP

Seb Coe won gold medals in the 1500m at the 1980 and 1984 Olympics in Moscow and Los Angeles. A Conservative MP since 1992, he lives in Surrey with his wife Nicola and their four children-two daughters and two sons.

"I went to Moscow in 1980 as a relative novice. Up to that point most of my competitions had been domestic so I hadn't had much international circuit experience. I remember there was a huge amount of pressure, partly because of the media fuelling the rivalry story between myself and Steve Ovett, and partly because I had been tipped to win gold medals in both the 800m and 1500m events.

The pressure got to me, which meant I didn't run the 800m race as well as I should have, but I managed to hold something back for the 1500m. As I crossed the finishing line my first thought was one of sheer relief that I could finally get out of there. I was craving normality. I can still remember every stride of the 1500m-it was like a film.

Having won the gold in 1980, I was free from expectation in the 1984 Olympics. I could do what I wanted



to do, so I felt relatively relaxed. I was also more experienced and decided that this time round I was going to enjoy the Games. It turned out to be my most enjoyable championship because, by that time, I understood what made me tick.

I think the biggest change winning gold made to my life was that I suddenly became public property. You move away from being just Seb Coe to everyone wanting your opinion. There was a ratcheting up of importance, which is part and parcel of success, so you just have to accept it.

Since entering politics in 1992 I have held a number of Parliamentary positions, which have been hugely rewarding as well as terrifically hard work. I have had the chance to serve on various committees, and chair others. In both my public and my private life I have been very fortunate."

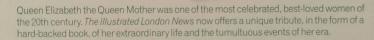
Great Britain cheered as Seb Coe pounded his way to Olympic gold in the 1500m at the 1980 Olympics in Moscow and again at the 1984 Olympics in Los Angeles, above. After becoming a national hero for his sporting achievements. he entered politics in 1992. Personal assistant to William Hague until he stepped down as Tory party leader in June 2001, above left, Coe is now a member of the House of Lords.







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50 world leaders who have had...

## the royal Wave goodbye

The Jubilee is a tribute to Her Majesty's sheer staying power—and to the stability that it has brought to her realm. If a week is a long time in politics, 50 years is an eternity. The Queen has seen kingdoms rise and fall, a global ideology crumble and many peoples achieve their liberty. By Theo Hobson.

ON THE FOLLOWING pages are some of the world leaders the Queen has outlasted and eclipsed. They include the good, the bad and the heinous prophets and monsters, charlatans and crooks, allies and enemies, heroes and villains. Some were considered semi-divine: Selassie, Hirohito, Stalin and Mao. Some were among the worst criminals in history: Pol Pot, Idi Amin, Papa Doc, Stalin again (this particular list is depressingly long). Many met violent ends: Sadat, two Gandhis, Rabin. Some caught the imagination of the world with the force of their idealism: Kennedy, Mandela, Gorbachev, Clinton (briefly). Some heralded revolutions in political thought: Mao, Thatcher. Some had remarkably long careers and reigns, but only one ruled for longer than the Queen has so far: Emperor Hirohito of Japan,

Finally, our hall of fame reminds us that her record is quite astoundingly spotless. Among the leaders on the following pages, some have been charged with crimes ranging from financial and sexual corruption to Nazi collaboration and even cannibalism. The old adage that power corrupts, and absolute power corrupts absolutely, finds in Her Majesty an inspiring exception: the power invested in the British crown need not corrupt at all.



wishers who gathered on April 21, 1986, for her 60th birthday



Left to right, the then Princess Elizabeth, the Queen, Winston Churchill and the



Russian dictator Joseph Stalin

#### Sir Winston Churchill

retired in 1955 after his second premiership. He died 10 years later. after a Parliamentary career spanning 64 vears (with two brief gaps). He and the Queen admired each other greatly.

In 1959, General Batista fled Cuba as the supporters of Fidel Castro gained power.

Since 1952, he had imposed a harsh dictatorship with American support.

In 1958, Pope Pius XII died. Eugenio Pacelli, a Roman, was elected in 1939. Though he campaigned for peace, he did not clearly denounce Nazi anti-Semitism. Recent critics have dubbed him "Hitler's Pope"







#### 1960s

In 1960, Dwight D Eisenhower left office after two terms. His main achievement was to defuse tensions at the height of the Cold War. He also enforced the desegregation of schools in the South.

In January 1961, President Lumumba.

the first prime minister of the independent Republic of Congo, was assassinated. Founder of the Congolese National Movement, a party opposed to Belgian colonial rule, he gained independence for his country in 1960.

November 22, 1963, was

the date of the most famous assassination since Julius Caesar. John F Kennedy was the youngest man to be elected president, and the youngest to die. He beat Nixon in 1960 to become the first Roman Catholic in the

White House, His infectious idealism was summed up by a phrase from his Inaugural Address: "Ask not what your country can do for you; ask what you can do for your country."

**Konrad Adenauer** resigned in 1963, having dominated West German politics since World War II. He regained full sovereignty for his country and led it into close cooperation with the rest of Europe.

Harold Macmillan left office in 1963. He had been prime minister since 1957, after Eden resigned over Suez. In 1963. his government was rocked by the Profumo scandal.

In October 1964, Nikita Khruschev was ousted from power, having struggled to "de-Stalinise" the Soviet

Union and to improve relations with the West Yet he also sent the Red Army to crush the Hungarian uprising in 1956 and, in 1962, his Cuban missile policy nearly turned the Cold War hot. He lived under virtual house arrest until his death in 1971

**President Lyndon B** Johnson left office in 1969. He succeeded Kennedy in 1963 and won the 1964 election. He had to contend with civil unrest over racial issues and Vietnam.

In April 1969, Charles de Gaulle resigned the French presidency, which he had held since 1958. His political career began with France's defeat in 1940-in exile in England he was known as "leader of the Free French". He then headed France's provisional government from 1944-46.



Harry S Truman left office in November 1952. He took over from Roosevelt in 1945 and authorised the bombing of Hiroshima and Nagasaki. so ending World War II. He was also responsible for some of the early moves in the Cold War-the Berlin airlift and the Korean war. He died in 1972 aged 88.

King Farouk of Egypt abdicated after the military coup in 1952 that brought

Nasser to power. His hold had been weak since he backed the Axis coalition in World War II and then lost to Israel in 1948.

In March 1953, Joseph Stalin died of a brain haemorrhage aged 73. The ILN described him as "virtual dictator of Russia for 29 years". His passing, readers were told, "leaves a vacuum, with effects of worldwide significance"

















1970s

Nasser died in September 1970 after '6 years as president of eading the coup that deposed King Farouk. In t the Arab world when he re-took the Suez Cana

François Duvalier,

rmawn as Papa Doc. died in 1971. He had peen dictator of Haiti since 1957. In 1964. ne declared himself president for life. prutally repressing any personal terror-force. the Tonton Macoutes son, Baby Doc.

Eamon de Valera retired in 1973. He had been president of the Republic

minister. twice. His with his involvement in the Easter Rebellion instrumental in gening Ireland's gradual independence from British rule. He died in 1975.

Juan Domingo Perón

died of a heart attack in 1974. His second wife. Isabel, assumed the Argentine presidency. much to the chagrin of Eva Perón, known to the world as Evita.

**Richard Milhous** 

Nixon resigned in disgrace in 1974. In Eisenhower. In 1962. promising to bring "peace with honour" in Vietnam. He was re-elected in 1972 and of all political scandals-Watergate. The only resigned, he died in 1994.

Haile Selassie was deposed in 1974, in a coup that led to the Marxist dictatorship of Mengistu. In 1930, Ras Tafari Makonnen was made emperor of the semi-mythical name Haile Selassie (which means "power of the as the spiritual leader of all Africans. The Queen met him when she visited

French President Georges Pompidou died of cancer in 1974. He had served on the staff of General de Gaulle, whom he in 1969. He softened France's foreign policy,

In 1975, General Franco died aged 82. He had 35 years. During the Spanish Civil War he the Nationalist forces that overthrew the leftwing government.

In 1976. Harold Wilson's second term of office as prime minister (since 1974) ended with his previously occupied the office from 1964 to 1970.

Mao Tse-tung died in 1976, aged 83. He has

been called the most powerful leader ever. naving ruled over a billion people for over 25 years. He worked in a university library before declared in 1949. He eliminated dissent and said "Let a hundred flowers bloom". In 1964, he published his Little Red Book.

Idi Amin was ousted from Uganda in April 1979 and sought exile in Saudi Arabia. Since in 1971, he had ruled drive to impose Islam on the nation, he ruthlessly slaughtered his opponents, killing an estimated 200.000.



President of the Central African Republic, Jean-Bédel Bokassa



In 1979. Jean-Bédel
Bokassa was
overthrown by
a coup. He had been
an unstable and
despotic president
of the Central African
Republic since 1966,
when he led a coup
against president
David Dacko. In
1979, Dacko was
reinstated with
French assistance
and Bokassa was

subsequently charged with murder, torture and cannibalism, and received a life sentence. He was released in 1993 and died in 1996.

On January 16, 1979, Shah Muhammad Reza Pahlavi of Iran was driven into exile by supporters of the Shi'ite leader Ayatollah Khomeini.



Ayatollah Khomeini of Iran





#### 1980s

President from 1976.

Jimmy Carter was defeated by Reagan in the 1980 election. His highest achievement was persuading Egypt and Israel to sign an agreement at Camp David—the first Arab recognition of Israel.

President Sadat of
Egypt was a German
agent in World War II.
He succeeded Nasser
in 1970 and led his
country against Israel
in 1973. He was
assassinated in Cairo
in 1981 by Muslim
extremists who opposed
his moves towards
peace with Israel.

Indira Gandhi was assassinated by her security guards in 1984. Daughter of Nehru, she first became prime minister of India in 1966. She led India to victory over Pakistan in 1971, lost power in 1977 and regained it in 1980.

In 1988, Ronald Reagan was succeeded by his deputy, George Bush. Reagan's presidency was the most influential of modern times. He was the first US president to stay at a royal residence, Windsor Castle, when ne first visited Britain.

In 1989, Emperor
Hirohito of Japan died
after a 62-year reign—
a regal endurance
comparable to
Queen Victoria.
His aggressive foreign
policy began with the
invasion of China and
culminated in Pearl
Harbour, While his
prime minister was
executed for war crimes,
he was allowed to
continue in power after
World War II, making
nim the ultimate survivor
of 20th-century politics.

In 1989, **Ayatollah Khomeini** died after ruling Iran for 10 years.
Before the revolution of

1979 he had led the Shi'ite community. denouncing Iran's pro Western policies from exile, first in Iraq, then in France. Once in power, ne led Iran in war with Iraq and ideological war against the US.

PW Botha, president of South Africa, resigned in 1989. Since 1984 he presided over a limited reform of the apartheid system and began to negotiate with Nelson Mandela, yet he was widely criticised for stalling reform.

#### Nicolae Ceausescu

was executed during the popular uprising in 1989. After the communist takeover of Romania in 1948. he became a leading party official and was made president in 1965. Despite attempts at reform, Romanian communism was repressive, corrupt and economically weak.



The Queen, with Princess Anne and Prince Charles, meets US president Richard Nixon at Buckingham Palace

#### 1990s-2000s

In 1990, Margaret Thatcher resigned after 11 years as prime minister. She had led the Conservative Party since since 1979

Rajiv Gandhi was assassinated by Tan separatists in 1991, two rears after resigning as The oldest son of Indira succeeded in 1984 following her assassination, his

In 1991. Mikhail Gorbachev resigned as Russian president. Following the death of Chernyenko in 1985, he was appointed general secretary of the embarked on the policies of glasnost (openness) and perestroika (rebuilding). In 1990, he was awarded the Nobel Peace Prize for his role .n ending the Cold War.

George Bush left office in 1992 having served two terms as vice-president and one as president.

In 1994. Frederik Willem de Klerk was voted out of office in favour of Nelson Mandela. In 1990, he freed Mandela and lifted a 30 National Congress

Kim II Sung, chief of state of the Democratic People's Republic of Korea, died in 1994. He fought Japanese forces in the 1930s, trained in Moscow before World War II, and founded North Korea's communist



regime in 1948. Between country in the Korean War

François Mitterrand left office in 1995 after two terms as French president. He was first elected in 1981. He was a strong advocate of European unity, largely as a means dominance. At the end of his life, questions relationship with the Vichy regime.

Yitzhak Rabin was assassinated on November 4, 1995. Three vears earlier he became prime minister of Israel for the second time. war record. he was seen killer, as promoting

Pol Pot, the infamous shortly before his death. Cambodia's communist movement, which gained power in 1975, and "the killing fields".





Cambodian dictator Pol Pot



King Hussein of Jordan

in 1998, Helmut Kohl was voted out of office. He had been Chancellor of He oversaw an economic boom, development of the European Union and reunion with East the fall of the Berlin Wall.

.n 1999, King Hussein of Jordan died. He had ascended to the throne in the same year as the nas been credited with and making it an oasis of peace in the turbulent Middle East.

President Suharto ruled Indonesia from 1967 to

In June 1999, Nelson Mandela retired from office after five years as





elected president of South Africa. In 1960, the ANC was declared illegal and, two years later, Mandela was arrested and sentenced to life he served nearly 30 years.

In January 2001, Bill Clinton left office after defeated George Bush. In with a certain intern. he became the second impeached by the House of Representatives.

In June 2001, King Birendra of Nepal was



killed, along with seven other members of his Prince Dipendra. There had been an argument over whom he was to marry. It was the worst mass murder of royalty with the Romanovs.



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SINCE ARRYING at Oxford last autumn. Chelsea Clinton seems to have become a regular future on the social circuit, attending fashion shows and tilm premieres, dining at the ley and partying with London's jeunesse dories. It remains to be seen whether or not she will be gracing any of the traditional landmark events of the Season, such as Royal Ascot or Wimbledon, but the idea is not as farfetched ast might have seemed a year back.

Nowadays, the summer Season is attracting just the sort of fashionable twentysomethings she will have run into at trandy winter screenings and members' clubs. Event organisers who were not long ago puzzing over now to appeal to the next generation are left wondering what they did right. Often the answer is not much—in most cases, it is not the events that have changed, but younger people's attitudes towards them. Quite simply, anew generation has discovered how much fur the yare.

Of the major traditional events, Royal Ascot still comes out tops. You see everyone there: "says 26-year-old fashion PR Lucy Pridden, who works for Caroline Charles." Most people go with a couple of friends but meet up with lots more in the car parks for picnics. There are usually one or two big gatherings that everyone converges on, but it's not super-organised. In fact, it's pretty flexible, with everyone contributing." Far from finding the cross code inknown, she and her friends love to spend time selecting what they're going to wear, but they are undered and of the prior the preserve and the prior th

Friday of Royal Ascot week is traditionally young day," says parly organisers and bar owner Georg Lewis, 27. There is usually a huge parly in Londor afterwards. Everyone meets up at Ascot and then comes along, it will finish in a nightclub in the early hours." The point he's making is that the same young beeple win op partying and clubbing also include such events as Ascot as a matter of course, treating it fairly casually as part of the huge choice of enterstamment on offert to their generation. They don't see it as an either/or, but will put on a morning suit for the races and go clubbing lates.

Lewis feels that this element of choice is what makes things different. No one feels the need to be seen at certain places at certain times, as they may neve in the past. Instead, they only go to what they had been care to the condition of the





The affluent twentysomethings who have become a regular fixture at the Season's landmark events include Victoria Aitken, above, Tara Palmer-Tomkinson and Normandie Keith, left, Angelina Jolie, above left, Jade Jagger and Ben Elliot, top, and Jodie Kidd and her brother Patrick, right.

radical parents had often turned their backs on such follies, hating the formal dress codes and feeling it was all too conventional. Amusingly, some find themselves following in their grandparents footsteps.

One such is Ben Elliot, nephew of Camilla Parker Bowles: "My favourite event has to be the opera at Glyndebourne, which is near where my grandparents used to live in Sussex." Elliot goes out with Jade Jagger, who is design director of Garrard, the Crown Jeweller—a pretty staid name into which, it is hoped, she will breathe new style. The fact that such fashionable couples attend such events is part of a similar wave of modernising the traditional rather than inventing totally new lifestyles, which has been sweeping the country for the past couple of years, with firms such as Burberry in the forefront.

Elliot always goes to Ascot, usually with a group of friends, but says: "I love Wimbledon too. I find tennis the most exciting to watch." I suspect he manages to get himself a good seat as, among the services offered by his latest venture—a lifestyle management club called Quintessentially—there's the facility to get tickets for oversubscribed events. He knows that affluent young people don't plan months ahead, but that's what's required if you want to attend many of the season's big events—hence the growing demand for such help. It may seem surprising that Elliot, who cut his teeth running nightclubs, should choose opera as his favourite, but again, this fits in with the way in which his generation feels happy to pick and choose. For them, the Season is a smorgasbord, not a set menu.

Of course, others do follow in their family's footsteps. Tara Palmer-Tomkinson, whose latest incarnation is as a TV presenter, regards attending Wimbledon as very much a family outing. "We all love to watch and play tennis. I've always attended since I was a child," she says. "My father always has two tickets every day and we draw lots as to who will go with him."

After Ascot and Wimbledon, the polo is probably the biggest draw for the young crowd. Some have family and even professional interest, like supermodel Jodie Kidd, who plays herself and whose family have their own polo ground. Normandie Keith, US beauty and now beauty writer, is married to a player, the Hon Lucas White, and never misses the Cartier International held at the Guards Polo Club in Windsor Park on the last Sunday in July. "It's the highlight of the Season," she says. "It marks the end of my English summer. I always jet off the next day to the Mediterranean."

Apart from people who have a genuine interest in the sport, the Cartier has always attracted more celebrities, models, actresses and fashion folk than more run-of-the-mill polo matches, and it is this star factor that also attracts the young. "I went with my twin sister Victoria the year Ed van Cutsem brought Prince William along," says Ali Aitken, daughter of Jonathan. "It was so exciting and glamorous." She's keen to go again—the event was not held last year due to foot-and-mouth restrictions.

Angelina Jolie, Minnie Driver and Mimi Rogers have all made appearances, a beit sometimes brief ones, while Tomasz Starzewski, Bruce Oldfield and Ben de Lisi are regulars. And many of today's top models, including Jacquetta Wheeler, are themselves members of the sort of horsey families that have always supported such events anyway, so it's a cyclic phenomenon.

So why is it that such events, far from seeming stuffy and of no interest to today's young crowd, should be enduringly popular, while others have ceased to happen, dressed in white, curtsied to the president of the ball? The were 18 year olds whose parents thought it sounded a good idea, while the older group, now to be found in their what fun these are from friends and contemporaries.

Ascot at 18. Countess Alexander of Tunis, a specialevents consultant who was lady-in-waiting to Princess Margaret for 27 years, will be taking her daughter Lucy, who is 18 in September, to Ascot on the Friday. "She does her last A level at Heathfield on the Friday morning, and we are picking her up and taking her from school to the races that afternoon," says Lady Alexander.

She went through a similar ritual with her elder daughter, Lady Rose, now 20 and at Newcastle University. "Rose and her friends, who are all at university, don't go to Ascot—or any of the other events for the time being but, when they come back to London and get jobs later on, they may well attend under their own steam."

ered that the Season's events are the perfect excuse for daytime champagne drinking, making friends and sharing picnic rugs with the opposite sex. Of course, it helps that some of the events are genuinely top a national championship and Ascot is a showcase for the world's best horse racing. The long history of the events—sometimes several hundred years—seems to appeal to the under 30s as a change from their sleek, modern lives, while the chance to wear something other than the uniform of casual a novelty.

At an age when taking a day off work is not the end of the world and weekends are not spent tied down with kids, under-30s see the Season's events as a chance to get out and socialise, having not yet reached the stage in their lives when they will use these same people for networkthat gets left to the boring thirtysomethings.

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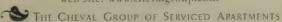


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The asteroid Eros is rumoured to contain as much as \$1,000 billion worth of gold. The problem is, how to get at it. Richard Ginger examines the plans of US commercial space-exploration company SpaceDev to mine asteroids for their precious metals.

THROUGHOUT HISTORY, gold has exerted a unique attraction for mankind. From the enticing warmth of its glow to its treasured beauty when made into jewellery, the motal has an appeal unlike any other. Soi, despite this earth-bound love affair, scientific research is showing increasingly that one of the world's most precious metals has its origins a little further from home.

Agtronomers at the University of Leicester recently put forward a new theory for the origin of the heavy elements, such as gold, that are found on earth. While common elements, such as iron, are known to have been formed within huge stars exploding as supernovae at the end of their lives, southering debris deep into the universe, this process does not explain how the heavier elements were created.

ments were created.

At last year's National Astronomy Meeting at the University of Cambridge in April, astronomers Dr Andrew King and Dr Staptom Rosswag emplained that gold and other heavy elements are in fact formed in the welent collisions; between neutron stars. After a supernova has a proded, it leaves behind a super-dense end state called a neutron star. These super-dense stars measure only a few miles across but weigh up to a million times more times earth. They can be found orbiting in pairs around each other and will, at times, collide, unleashing one of the most powerful explosions known in the universe.

This cataclysmic explosion emits a burst of gamma rays before the neutron stars merge to form a black hole, with material spiraling away as an "ash" at temperatures in excess of one billion degrees celsius. The incredible

The Grab Nebula—a supernova remnant at the gentre of which is a neutron star. Some astronomers believe that two centron stars colliding triggers a reaction that transforms lighter elements into gold and platinum.



heat triggers nuclear mactions that theriadium lighter elements into gold and platinam. The newly formed gold is thrown fair into space to pollute the gases—containing such elements as hydrogen and halium—that surround it. When the gases finally cool they will form new stars, and the planets find surround these stars.

Calculations by astronomers reveal that the relative amounts of gold and office elements, such as platinum, existing in the solar system match their predictions, providing strong evidence that these metals were, indeed, toward during the violent collisions of instant stars.

This inextricable relationship between gold and space was highlighted in the IARR News-Earth Ademus Rendervous) Stroemaker study last year of the asterioral bros. If data onitiected by NEAR as it passed closes for the potato-shaped saterior is securited; the unassuming 33km-long church of space debris—essentially a minor observed only the properties.

Images projected down from NEAR to extendists on earth enabled them to estimate the size and mass of Eros. A picture emerged of an asteroid similar to the smaller, stone meteorites that fall to earth from space, which are compared of approximately (three per contimetal. Taking into account Eros longer length and pinh, some scientists believe that the asteroid could contain as much as 30 (000) lilion of the meroquements.

Rich pickings indated, but is it mally a viable groupstion? In a venture that appears to enter the realms of soyours liction, US commercial space exploration company. Space Devibelieves that, even taking into account what appear to be insurmountable-economic factors, mining seteroids for the imprometations are great present.

Jim Berson, chief executive of Sparollex, is committed to the idea of launching a privately financed Near Earth Asteroid Praspector (NEAP). Berson, multimillionaire, computer-software enfregreneus and founder of Sparollex, hopes to land the NEAP on the surface of an asteroid. He explains: "NEAP will not only perform resource assessments, but will also eject instruments on to the asteroid's surface before executing a planned descent. After landing, we will claim ownarching the littless but doublette body."

Specially points to the asterior bett that exists between the other of husbren filter as containing a staggering amount of undepend raw materials—emough, it claims to consist in a foreign containing a staggering amount of undepend raw materials—emough, it claims to consist in a foreign containing a containing containing and containing containing and containing a cont

But would such mining actually be passable? Bertsonsays that once, asteroids have been visited to assess their resources. the findings could advertially helicovercome any current problems with fuelling, longer projects. "When rockets reach earth's orbit, they are hallown to anywherion cursoler system, but they are out of fuel. If it were possible to refuel without returning to earth, they could fravel to anywhere, including resourcench, near-earth objects (NEOs).

About 20 per cent of NEOs are believed to be dormant comets. Made up of water, these could be tapped for moshif bue! We would then be able to prospect, mine and return resources over extended periods of time, gu-

One of Space(biv) susernitie consultants, Pridessor John Lewis of the Department of Planetary Sciences Lunar and Planetary (aboratory at the University of Aircons, back-sup the claim. Or Lewis, author of Allming the Sky, has said that there are numerous asternids and cornects within easy, reach of earth, with many containing large amounts of gold and other valuable mineral residuals for scientific through the processing of producting the proceedings of the processing of producting the processing of processing the processing processing the processing pro

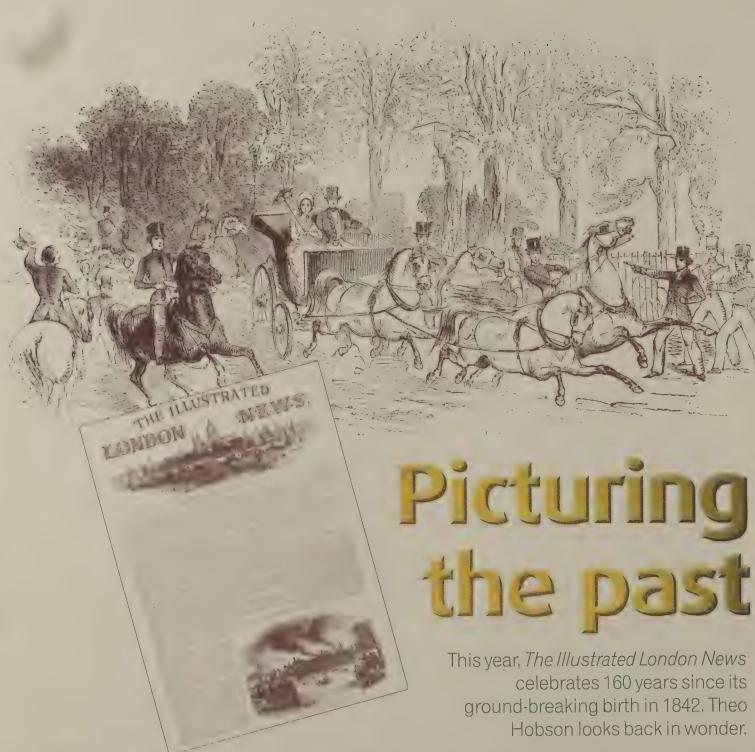
The smallest known earth-crossing, non autorial Arma contains filliers of delays world or president and stategic mulais. Others contain enough potential racks prepallent to fuefor analytics programmed clocal system exploration for millions of years to come. Nays O Lewis. He believes that an awarage asteriord ray, comgrise precious and midustrial use metals worth up to \$4 tollien. Jim Benson agrees. "Scientists have analyses hundreds of these sateroids and how their content for close). The awarage metallic meteorite contains about 10 times the concentration of gold as any mine consult.

SpaceDev has said interther cost of such an expedit flowworld be mit the region of 50 million, and it is cut rently working with the Northern Center for Advance. Fechnology, (Norcall in Ontario to develop a drilling device that can be operated in low-gravity condition and anchored to the surface of a lowly space. While the textinology as still some way off. The joint vention inpass to underlake a project that will drull for ice in this core of a days comet within the next 20 years.

Such is the interest in Benson's plans that, in 2000 The Bosing Company announced it was joining forces with SpaceDevto investigate the opportunities for mutual strategic interest in the commercial deep space arrain The race is on for a newoold right at the final frontier.

This article first appeared in the World Gold Councilingazine, Gold, which is written and published become summerhouse: 01603 664242.





The first ever issue of The Illustrated London News grabbed readers' attention with its depiction of a devastating fire in Hamburg, above. More people flocked to buy the naner when, two weeks later, the attempted assassination of Queen Victoria made front-page news, top. Right, plus ça change...Afghanistan was very much in the news at the time of the ILN's launch, and for decades afterwards.

UNTIL MAY 14, 1842, there was almost no illustrated journalism. Various papers contained the occasional wood engraving, usually to mark a special event, but none regularly combined words with pictures. Surprisingly, in an age of rapid change and endless staggering inventions, the newspaper industry had hardly changed in a century.

The eventual advance came not through technology but because of sheer entrepreneurial will. A young newsagent from Nottingham called Herbert Ingram saw the opportunity for a new type of journalism and seized it with both hands. He moved to London, rented a publishing office and recruited an editor, Frederick Bayley, and a team of artists and journalists.

The art of wood engraving used the cross-grain of box wood to produce an effect similar to copper engraving. The process was laborious and expensive. Fleet Street assumed that a heavily illustrated paper would not be cost-effective, and that illustrations could not be

produced fast enough to accompany breaking news. Ingram proved them wrong. He knew that people had a desire to see the world they read about—he was a visual visionary.

The first edition of the *ILN* introduced itself with justified pride, and in the high, idealistic tone of the period: "The public will have henceforth under their glance, and within their grasp, the very form and presence of events as they transpire, in all their substantial reality. And whatever the broad and palpable delineations of wood engraving can be taught to achieve, will now be brought to bear upon every subject which attracts the attention of mankind, with a spirit in unison with the character of each subject, whether it be serious or satirical, trivial or of purpose grave."

The cover story of that first edition was a real scoop: a report of a fire that devastated Hamburg. A picture of the city in flames was instant proof of the new paper's claim—to make news vivid and immediate. (In fact, the

published image was an early touch-up job-an old print of Hamburg was found and flames added!) The report begins by telling us how the news reached London: "By the arrival of the General Steam Navigation Company's boat Caledonia, on Tuesday evening, news took place on Thursday morning, the 5th instant, at one o'clock, in that city." Since the issue came out on Saturthe reader. But this is clearly seen as quick.

Though the news from Hamburg seems less than fresh by today's standards, another report in the first edi-Kandahar, Afghanistan—the letter is dated three months previously. "The gallant officer writes to his father thus: 'We are, thank God, all safe at this place, although in the daily expectation of the people in the town rising against us, and the enemy, only twenty-five miles off, are threatening to attack us...It is said they dined in their shrouds the other day, and swore upon the Koran that they would either murder us all, or be killed

Afghanistan was the most troublesome corner of the British Empire (sadly, this comes as little surprise today). A costly war had been fought in the 1820s that had failed to secure a lasting peace. By the time of the next outbreak, in the 1870s, the ILN was sending "special artists" to the front, whose sketches of British forces in action were turned into etchings back in London. This was a real advance in foreign news reporting, paving the way for modern photojournalism.

The Illustrated London News was one of the biggest gambles in press history, and one of the biggest successes. Of course, Ingram's hunch was right—people did indeed want to see the stories they read about. By This figure was to rise steadily during the century—by no real threat. A press dynasty had begun that was to dominate illustrated journalism for over a century.

#### Assassination attempt

On May 30, 1842, just two weeks after the paper's The Queen and Prince Albert were riding in their carriage through Hyde Park—and let us follow the story in its original telling: "A young man was observed to advance towards the road along which the royal cortège was passing, and upon the carriage approaching the spot at which he stood, he was seen by police constable Tounce to advance within three yards of it, and at the same instant to take from his waistcoat pocket a pistol. Tounce instantly rushed towards him for the purpose of knocking it out of his hand, seeing that it was aimed at her Majesty, but at the moment he seized him the pistol went off without injuring any person.'

the man's arrest and interrogation, and praising the





calm reaction of the royal couple. The events were covered in far greater detail than any previous story, with every possible angle considered and analysed. And the leading article reflected a swell of patriotic relief at the Queen's safety: "The providential escape, under God's mercy, of our beloved Sovereign from the hand of the assassin, who has recently attempted her life, has so filled all hearts, and occupied all tongues, that other topics have dwindled into secondary importance, and have become absorbed in the affectionate and almost personal devotion which all classes of her Majesty's subjects have manifested towards their Queen."

It also printed the official thanksgiving prayer, written by the Archbishop of Canterbury, to be said in all churches on the coming Sunday.

#### Holding a mirror to the nation

Like any newspaper, the *ILN* was largely devoted to domestic politics. It vowed to tackle the truly important issues: "Our business will not be with the strife of party, but with what attacks or insures the homelife of the empire; with the household gods of the English people, and, above all, of the English poor."

Its first target was the employment of children in the mines, recently exposed in a government inquiry. The conditions in which they worked were "so revolting to humanity—so utterly opposite to any idea we had hither-to entertained of the treatment to which human beings on this side of the Atlantic were subjected—that it is hardly possible to approach the subject with patience". Alongside this campaigning role, the ILN set out simply

to represent the life of the nation at a time of rapid change and bustling Victorian self-confidence. The opening editorial promised that "the pleasures of the people" would figure highly—"their theatres, their concerts, their galas, their races, and their fairs! Again, the pleasures of the aristocracy—their court festivals, their bals masques, their levees, their drawing rooms". The aim was not to oppose the class divide but to depict it in all its dramatic variety—to show the nation how the other half lived.

At the end of its first year the new magazine paid trib-

ute to itself: "The Illustrated London News has been the most remarkable and successful novelty of the year... Conceived in a liberal spirit of enterprize—conducted with a view to the promotion of National Intelligence, and the more ennobling principles of moral philosophy, dedicated to Justice and the good of Society and, above all, clasping Literature and Art together in the firm embrace of Mind—it appeared with a new and comely aspect, commanded admiration almost as fast as notice, and won its way into the popular heart."

Illustrations showing people's daily lives included rural pursuits, such as a wrestling match in Cumberland, above, and humorous depictions of London street life: the sketch below depicts unscrupulous omnibus drivers attempting to squeeze on a last fare!





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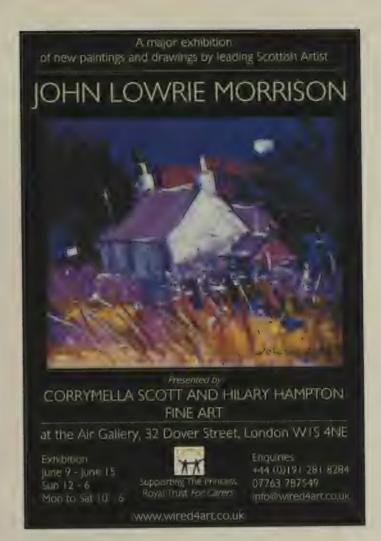
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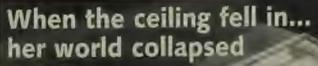
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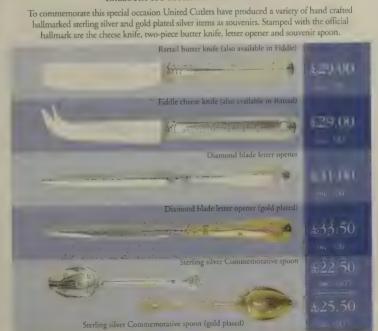
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## Growing for gold

Chelsea Gold Medal winners are at the cutting edge of horticultural style. Carol Klein meets some of this year's top exhibitors and finds out what trends are set to take over the garden this summer.

AT THE START of the Ouen's regun Chellege show, gardens were formal, meticulous affairs, full of Immac, it is assistant with a traillet stripe, contributed during the means and traditional rose gardens, and a contribute is a ultimoring the manipular changes moreign amountain used the might be manipular changes moreign amountain used to the properties.

Some things don't change, though, A Chelsea Gold Medal still has all the kudos it's ever had. In terms or recognition of true mert and excellence in horticulture to the prinacie, the ultimate achievement. The award with the chartest the prinacie that the way for other designers and the reliability of the chartest things to come Chartedge greater than the true of an achievement of the chartest things to come Chartedge and determine gar as an afficient of the future.

Have the sent a case of last-minute inspiration at many and a sent that a sent a few sent and the sent and the sent as the sent and the sent as the se

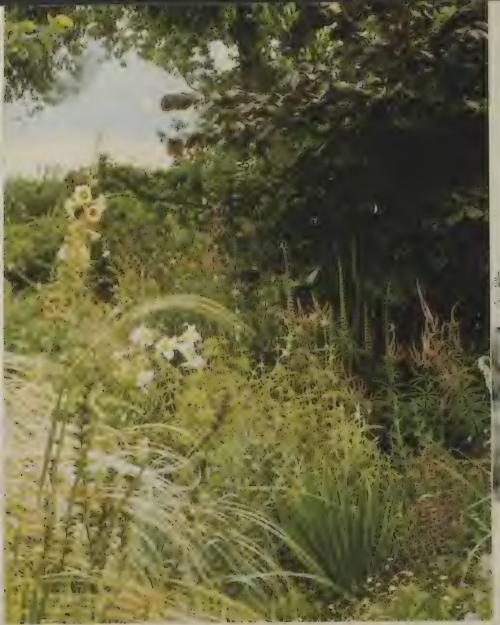
Furthermore, styles may have changed but standards in secret. The same injurious so the agreest developed so, the planel of maps some inspect, and examine the manufaction, and the over its effect.

Sea had a come of the end mainths of Cholest concer to to the next but thind? Several themes have assed/vemered and are will one studie and email along an arrival particular through earths and Check the mass as a contract of those is the guidant as a nearing that is a survival to the contract of the contract.

To a continuo a skill reducin unuscape designer unuscape designing The

Charles Funke's 2001 Garden of Tranquility, for Shaikh Zayed, was inspired by the flight of the falcon, its still water shaded by Phoenix dactilyfera. Funke a previous Gold Medal winner at Chelsea, will be exhibiting his Garden of Transparency this year, see page 36. Below left to right. water is an enduringly popular garden feature. whether it's Stephen Woodhams' contemporary setting of an alfresco bathroom, Roger Platt's ceramic butler sink planted with aquatics-ideal for a small, urban space-or Patrick McCann's Mediterranean courtyard garden, complete with





This year, Jinny Blom, above right, will be working with Prince Charles on a design for a Healing Garden, top right, for Laurent-Perrier. Above, a typical example of Jinny's style of naturalistic planting. Below, Paul McCann's garden for Marie Curie Cancer Care, which portrays Marie's Parisian

Healing Garden in cooperation with HRH Prince Charles, who has played an active role in the show for many years and this year is a fully fledged participant. The royal family has always had close associations with the show, meeting the exhibitors each year on the designated Royal Afternoon. Laurent-Perrier, the garden's sponsor, invited Prince Charles to design its garden for 2002 at last year's Chelsea show and employed Jinny Blom to work with him. His collaboration with Jinny reflects their joint concern for the natural environment, their esteem for ancient rural crafts and skills, and their mutual recognition of plants and gardens as an important factor in the healing process.

Jinny says: "As I read through his briefing document, it became clear to me that our feelings about gardens coincided. We are both mad about meadows and share a common interest in Sacred Geometry." (Sacred Geometry is the term given to a body of thought concerning our world.) At their first meeting to discuss the garden, it was clear their concepts would work well together and that Jinny's design would give form to the Prince's ideas.

There will be no straight lines in the garden. Instead, a gentle, upward spiral creates three levels, each with its own specific groups of plants. The lowest level will contain edible plants; on the next level there will be useful in traditional remedies and in modern medicine.

house and garden, right, makes extensive use of wild flowers.







The Prince is a great fan of hedge-laying, and it is hoped to lay a hawthorn hedge, which will form a boundary on two sides of the garden, in situ at the show. There are grassy verges full of roadside wild flowers and the planting within the garden is naturalistic, with specimens arranged to look as they would in a wild situation.

Laurent-Perrier has won gold for its last four gardens. Will Jinny's design score it a fifth? She says a medal would be nice, but what she is really looking forward to is building and planting the garden. Even the roof of a shelter, contained in the very heart of the garden, is formed by the garden itself and planted with fragrant carpets of thyme and thrift, native plants of this island's seaside cliffs and downs.

Drift planting is very much in. And drifts of wild flowers are the ultimate. Queen Elizabeth II has officially designated this, her Golden Jubilee year, as The Year of the Wild Flower. As a result, many of 2002's gardens exploit the use of wild flowers in their quest for gold. Patrick McCann, for example, in his garden for Marie Curie Cancer Care, uses them extensively, planting



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them among grass in a small orchard of blossoming fruit trees. His garden also celebrates another milestone, the 100th anniversary of Marie Curie's discovery of radium in 1902. Although it portrays Marie Curie's she made her momentous breakthrough. In fact, the another part of Paris, well av. iv from the respectability of home and university life

at least keeping to a strict colour palette, seems to be de rigueur. Cornwall-based designer Paul Stone, who was a consultant on the Eden Project, has designed The and in beds alongside herbaceous perennials in the

Naturally, "Her Majesty" will be there. The roses are being grown by Robert Mattock, who must have prepared enough Chelsea don's gardens. One feature five golden yews, each

Paul Stone, above, with his 2002 design for the Help the Aged Golden Garden. above left, and his Gold Medal winning offering from 2000, above right. Below left and right, Roger Platts' exhibit is based on an old, walled garden.



National Garden Scheme. Its directory of gardens that open for the scheme is known as the "Yellow Book" and tionately known as "The Big Yellow Book", which cele-

I wanted to give the garden a feeling of being very grand.

something that people could look up to and admire. Yellow has always been the colour associated with the

As a further celebration, the scheme invited Roger

at the show. He is unusual among designers in that he always works for himself rather than relying on

> Roger and his team will be creating an exhibit where the remains of an old, walled garden have been lovingly restored and to the public in aid of the NGS. Tra-

formed into a new water feature. The emphasis will be on plants and the simple, strong structure good perennials can make. One highlight will be a golden catalpa tree. Once more, drifts of colour will be to the fore.





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LONDON

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from the shiny evergreen leaves of orange trees and white from their blossom. while thousands of white roses will drift on the water of a dark rill.

Open arches, heady perfume and floating flowers are all ideas as easy to apply in a small London garden as they are to a country estate. Chelsea

Gold Medal-winner Stephen Woodhams always has his finger on the fashion pulse—in both his London florist's business and his landscape company—and has designed a garden for Merrill Lynch Investment Managers entitled The Sanctuary. Again, the garden is seen as an escape. There will be water, drift planting and silver, both in the foliage of his plants—architectural astelia and Senecio grevii—and in the containers he plants them in. He declares that galvanised containers are still in great demand, or as an alternative suggests textured concrete in shades of beige and chocolate. "My customers love dark colours too. Dark dahlias are definitely in and I can't find enough ophiopogon (a black lily-relative with grass-like leaves) to cope with demand."

All these designers' ideas point in one definite direction: the garden is now a private retreat for meditation, a place to withdraw to and escape from the world.

CAROL KLEIN's Glebe Cottage Plants have been awarded six Chelsea Gold Medals for their displays. They are exhibiting for the 13th time this year.

Altogether, there are 19 show gardens. In recent years, the RHS has included a series of small courtyard gar dens at Chelsea, an interesting feature for visitors with tiny gardens and a welcome opportunity for gardening clubs and keen amateurs to exhibit. This year the platform will be broadened still further with the inclusion of

Many of these will be monochromatic, with green being the favourite single colour. Close on 100 years ago, Gertrude Jekyll, the doyenne of gardening with herbaceous plants, declared that "green is also a colour". This theme has been taken up in many of the small gardens. with ferns, bamboos and foliage plants to the fore. The other two, all-pervading elements are light, often with glass, and water.

Charles Funke, designer of Shaikh Zayed's Garden of Tranquility, is well aware of the importance of green. His designs, two of which won gold in 1999 and 2000, rely heavily on the verdant theme, an oasis in the desert. This year's garden will be green and white, the green from enormous broken arches, living sculptures of hornbeam, riven to welcome in the sky. There will be green

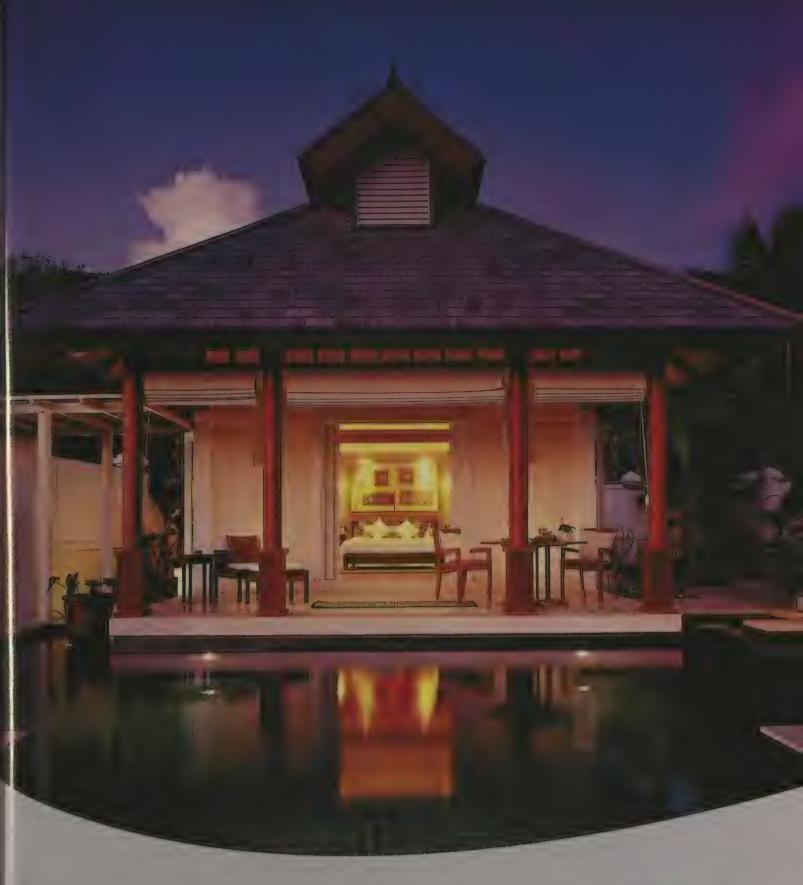
Above right, Stephen Woodhams, florist and landscape designer, who has created a Sanctuary Garden this year, a contemporary plot with drift planting and a water wall, top right, Above left. Woodhams' 1996 entry was very much the traditional kitchen garden. Below, Charles Funke's Garden of Transparency has a green and white theme, using hornbeam arches, orange trees and white roses.



#### THIS YEAR'S LOOK: WET 'N' WILD

Trends at Chelsea are not always easy to determine, but this year is different. If you want the Chelsea look, forget the purple

- and long grass planting in drifts of single colour using light, glass and mirrors



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# A golden collection

When the Queen's Gallery reopens this summer in a magnificent new building, a spectacular celebration of the works of art amassed by the Royal Family through the ages will be on show. Giles Waterfield looks at a collection that has been several hundred years in the making.

THE ROYAL COLLECTION is one of the largest private art collections in the world. One of the most various, too-the royal palaces and castles contain paintings and sculpture, prints and drawings, armour and gold boxes, manuscripts and books, and a huge collection of objects intended for domestic use-using domestic in the grandest sense—such as silver, ceramics, glass and the largest collection of English furniture in the world, together with outstanding French furniture.

This is a private collection, held in trust by the Queen as sovereign. Even if she wanted to, the Queen is not at liberty to dispose of the royal silver. This combination of ownership and stewardship informs the way the collection is looked after. In the palaces occupied by the monarch-Windsor Castle, Buckingham Palace, Sandringham House—as well as the unoccupied palaces—notably the Tower of London, Hampton Court, Kensington Palace and Osborne House—the

majority of the collection's leading works of art are on public view. Contrary to popular perception, some 85 per cent of the important paintings, for example, are regularly accessible. The remainder are often lent to exhibitions, including the Royal Collection's touring shows.

The Royal Collection has been assembled over hundreds of years, though only a fragment of the earlier holdings survive the sales of the King's goods of assembled by a few star patrons. Some of the medieval monarchs were passionately in the case of, say, Richard II, little survives other than the Westminster Abbey tombs and remarkable architectural remains. Westminster Hall, built originally by William II in the 11th century and given its hammer-beam roof by Richard II in the 1390s, testifies to the

The Tudors were modest buyers (with some exceptions, such as the Holbein drawings of members of the court), and it was Charles I who became the first world-class royal collector in England. In the 1620s and 1630s his collection awed such connoisseurs as Rubens, who worked for him on the ceiling of the Banqueting House at Whitehall. Through his agents, including diplomats, Charles acquired, partic-

> ularly for the largely vanished Whitehall Palace, outstanding pictures, above all Venetian, as well as sculpture. His greatest success was buying the collection of the Gonzaga, Dukes of Mantua, in 1628, which included the Raphael cartoons and Mantegna's The Triumph of Caesar, When his art collection was sold, these two sets were excluded from the sale by tuted a public good-an early example of the development of the idea of national heritage. temporary artists, notably Van Dyck, whose portraits of the and Buckingham Palace.

Shield, c. 1562-63, is embossed with four episodes from the life of Julius Caesar, It is attributed to Eliseus Libaerts and it is said to have been given to George III by John Stuart, third Earl of Bute, by 1783. Measuring 58.5cm in diameter, it is crafted from blued iron overlaid with silver and gold. Left, one of the 44 illustrations from The Padshahnama-the unique official description of part of the reign of the Mughal Emperor Shah-Jahan (1628-58). It is the finest Islamic manuscript in the Royal Collection and was presented to George III by the Nawab of Oudh in 1797.







Above, a marble and gilt bronze model of the Arch of Septimius Severus, (1808-15), which is one of three arches that took the silversmith Giovacchino Belli and his son Pietro seven years to complete. George IV paid 500 guineas for them in 1816. Right, an illustration from Ceremonial of the Coronation of His Most Sacred Majesty King George the Fourth, 1823, which was produced by John Whittaker. The volume is printed in gold throughout, and this page shows the Banners of Scotland and Ireland borne by the Earl of Lauderdale and Lord Beresford.

While the later Stuarts expanded Hampton Court and Kensington, they lacked money to spend on art. The next major collectors were three Hanoverian generations. Frederick, Prince of Wales, son of George II and Caroline of Anspach, made many purchases, particularly Italian pictures, many of which survive in the collection. His son, George III, regarded the acquisition of works of art as his duty. His most notable coup at the beginning of his reign was buying the collection of Joseph Smith, British Consul in Venice. Smith, dealer as well as diplomat, owned not only works by Zuccarelli, and Sebastiano and Marco Ricci, but extraordinary works by Canaletto. George also laid the basis for the print room with his purchase of drawings by Guercino and the paper museum of Cassiano dal Pozzo, while his learned acquisitions—his enormous library (given to the British Museum by his son) and his scientific instruments—put him on a level with his most distinguished contemporaries.

But the most splendid patron to occupy the throne of England was George IV. From his brilliant youth in the 1780s until his obese kingship from 1820 to 1830, he indulged a passionate taste for works of art. His building works, notably the transformation of Windsor Castle and Buckingham Palace, created the modern character of the royal palaces. He was a keen supporter of British art, particularly Stubbs and Lawrence, and Dutch 17th-century art, but what singled him out was his enthusiasm for France. Assisted by the French Revolution, which sent a flood of objects from Paris to London sales, he bought dazzlingly in the field of French furniture. Sèvres porcelain, sculpture and metalwork. The Semi-State Rooms at Windsor Castle encapsulate the extraordinarily sophisticated taste of this prince of collectors. His love of modern works of art is apparent in the silver gilt Shield of Achilles, designed and made by John Flaxman for the Coronation banquet of 1821.

Victoria and Albert were different. They abandoned and largely stripped the Royal Pavilion to furnish the dreary east block of Buckingham Palace. Osborne House, on the Isle of Wight, epitomised their taste: a comfortable Renaissance palace, filled with the best modern German, French and British works. At Balmoral they led the taste for the Highlands. Albert devoted some of his enormous energy to reorganising the Collection—he created the library at Windsor and established the ancestor of the modern photographic library with his Raphael photographic record. They took a great interest in the rebuilding of the Palace of Westminster, hoping its fresco paintings heralded the revival of historic painting in Britain.

During the 20th century, the Royal Collection continued to grow, notably under Queen Mary. She bought important works of arts, particularly 18thcentury English furniture. In spite of her efforts and the distinguished work carried out by successive Royal Librarians, at the beginning of the present reign the Royal Collection still functioned on traditional lines, with the principal effort directed towards producing scholarly catalogues, a programme introduced after World War II. Members of staff, such as Anthony Blunt and Francis Watson, managed to combine royal duties with full-time posts elsewhere.

In the past 50 years, the position has been transformed. Not so much in the field of acquisitions, where the emphasis has been on buying works that complement the existing holdings or relate to the history of the monarchy. The Duke of Edinburgh has



The Darnley Jewel, c. 1571-78, right, was intended to be worn at the neck or on the breast, and was probably made for Lady Margaret Douglas. Its iconography is complex with 28 emblems and six inscriptions in old Scots alluding to the turbulent history of the Lennox family. It is decorated with translucent enamel over a textured gold surface and the construction is very elaborate. Queen Victoria acquired the piece from Horace Walpole's collection at Strawberry Hill in 1842. Below, The Sobieski Book of Hours, c. 1420-25, is one of the Royal Library's finest illuminated manuscripts. Written and illustrated initially in the workshop of the Master of the Bedford Hours, who is responsible for the miniature shown here, it was bequeathed to George IV in 1807, when he was the Prince of Wales, by Henry Benedict Stuart, Cardinal York.

bought numerous works of art showing a particular penchant for Australian paintings and natural history subjects, and Queen Elizabeth the Queen Mother acquired an attractive personal collection that included works by Monet, Sickert and Paul Nash. The Prince of Wales meanwhile has regularly encouraged artists such as Emma Sergeant and Susanne Fiennes to record his travels, and acquired works by artists including John Napper and Peter Kuhfeld.

All the same, it is perhaps a pity that at a time when British art has been so productive, a modern British collection has not been accumulated. The energy has been exercised elsewhere

In response to demands from the outside world, for financial reasons (the Royal Collection is self-financing) but above all from a feeling that these treasures should be shared as widely as possible, the organisation of the Collection has changed completely. Under a succession of distinguished scholarly directors—Sir Oliver Millar, Sir Geoffrey de Bellaigue, Sir Hugh Roberts-the Collection has become a vigorously run department of the Royal Household. A tiny staff has risen to around 150 people. The modest picture conservation department, founded in 1981, has blossomed into

the recently established Conservation Centre

in the Home Park at Windsor. The Queen's Gallery, originally opened in the 1970s in the former chapel at Buckingham Palace, has been transformed for the Queen's Golden Jubilee into a magnificent new building to the designs of John Simpson. It will have four times the capacity of the old interior and will house a permanent display of major works complemented by temporary exhibitions. It is a remarkable achievement that the Royal Collection can remain so individual but respond vigorously to the demands of the modern world.

The Queen's Gallery reopens on May 22, 2002, with the exhibition Royal Treasures: A Golden Jubilee Celebration. See listings, p67, for further details.

GILES WATERFIELD, former director of the Dulwich Picture Gallery, is an independent fine art curator, art historian and novelist. He is currently director of the Attingham Summer School and Royal Collection Studies.





### London's architects strike gold

EVERY YEAR since 1848, the sovereign has awarded a gold medal to an architect-or



Award-winning No 1 Poultry, left, with its playful, candy-stripe colouring and winged clocktower, was the work of James Stirling, above.

Giles Gilbert Scott, below left, architect of Bankside power station, followed in the footsteps of his grandfather, the famous George Gilbert Scott, below right, who designed the striking, Gothic-style Midland Grand Hotel, St Pancras, far below. Both received the RIBA Gold Medal for their architectural achievements.



Charles Robert Cockerell and was, I suppose, a kind of pat on the back for distinguished fellow members of one of the latest Victorian professions. Until Victoria's accession in 1837, architecture had been the intelligent plaything of gifted amateurs. The Victorian age, however, ushered in the era of the qualified, jealous professional who would now stand, in polished black boots, on his bearded dignity.

Since then, recipients of the Gold Medal have included many, but far from all, of the world's truly distinguished architects, such as Le Corbusier (1953), Ludwig Mies van der Rohe (1959) and Oscar Niemeyer (1997). Many of these—notably Corbusier and Mies—were not professionally educated, nor were they conventional members of their vocations: their genius meant they needed neither diplomas nor professional bodies to support their reputations.

Sadly, there are no buildings by Mies or Le Corbusier in London. Mies very nearly met Frank Pick, the inspired chief executive of the London Passenger Transport Board, who hoped the celebrated Prussian architect might design at least one new underground station, but it didn't happen. That was in 1933, when Mies, under pressure from the Nazis, had finally closed down the Bauhaus, Berlin's radical art, architecture and design school, and was about to take up a teaching post in Chicago.

Mies, Corbusier and many Gold Medalists did, however, pass through one forgotten and secret spot in London, the basement pub of the former Architectural Press in Queen Anne's Gate, near St James' Park tube station and underground headquarters, designed for Pick by the 1936 Gold Medallist, Charles Holden. The pub, The Bride of Denmark, named by Osbert Lancaster, Fleet Street pocket-cartoonist and *Architectural Review* contributor, was a characterful junction box through whose boozy portals passed many of the world's great architects. The Gold Medal elite were asked to sign their names with a diamond-nibbed pen on the Bride's pub mirrors. Sadly, the mirrors, like the pub itself and the old Architectural Press, have disappeared.

Another Gold Medallist, Edwin Lutyens (1921), had his office in Queen Anne's Gate for many years. Without doubt one of Britain's greatest architects, Lutyens, a traditionalist, was like those inspired modernists, Corbusier and Mies, in that he had no





professional training. He learned his considerable craft in the building yards of 1880s Surrey, where, as a teenager, he worked on his first country house.

Lutyens went on to plan New Delhi, one of the greatest commissions of his time, but you can find his work closer to home, either in the delightful red-brick and Portland stone branch of the Midland Bank in Piccadilly-alongside Wren's St James' church—or in the grandiloquent Midland Bank headquarters beside the Bank of Eng-

The Bank of England, by the way, although originally designed by John Soane before the RIBA came into being, was rebuilt by Herbert Baker in the 1920s and 30s. Baker is another of our London Gold Medallists (1927), who was also Lutyens' rival in the building of New Delhi. The two men fell out over the design of Kingsway, the grand avenue that leads up to what was the Viceroy's Palace. Such was the heat of their professional battle that Lutyens said that he had met his "Bakerloo".

Wherever you turn in London you will strike architectural gold—even though some of the creators who have designed our greatest buildings have not always been honoured by their profession. Look up at the Palace of Westminster, for example, This great neo-Gothic pile was designed by Charles Barry and Augustus Welby Northmore Pugin, and built between 1840 and 1867. Barry was given the credit, winning the Gold Medal in 1850, while Pugin, his fiery, young partner, was given precious little acknowledgement for his contribution at the time. He died, worn out, mad and largely unrecog-

The truth, however, is that Barry, a we I-established early Victorian architect (his Italianate Reform Club has graced Pall Mall since 1837), did the major planning and design work on the new Palace of Westminster, while, as one security guard at the House of Lords put it recently to a group of tourists—overheard by Lady Wedgwood— Pugin "did the twiddly bits": the decoration that adorns the Houses of Parliament.

There are plenty of London landmarks, though, whose architects have received just acclaim. Take Waterloo Bridge, for example, which is best viewed looking east along the Thames with your back to St Stephen's Tower. This elegant 1930s structure was



The penguins at London Zoo have Russian émigré Berthold Lubetkin, above, to thank for the sublime, spiral-shaped design of their pool, top. His Finsbury Health Centre, designed in the 1930s, won a RIBA Gold Medal in 1982.



Right, designs dating back to the 1960s and 70s by Archigram, winner of this year's RIBA Gold Medal, influenced the gleaming, stainless-steel Lloyds building, above.



styled by Giles Gilbert Scott (Gold Medal, 1925), who also designed the red telephone kiosk and the imposing brick facades of the Guinness Brewery, Park Royal, as well as what was Bankside power station and is now Tate Modern. Scott was a master of making workaday industrial buildings into modern city temples. His grandfather was the even more famous George Gilbert Scott (Gold Medal, 1859), architect of the Albert Memorial, Kensington Gardens, and the magnificent Midland Grand Hotel fronting St Pancras station.

The Midland Grand closed in 1935 and, for many years, was anything but the golden wonder of London architecture. Besmirched and belittled, it is hard now to recall just how unpopular high Victorian architecture was before being restored to grace by the likes of Poet Laureate and one-time assistant editor of the *Architectural Review*, John Betjeman. In recent years, this Gormenghast-like building has been patched up and cleaned, and now it is about to strike gold again—in a few years' time, St Pancras will be the main terminus for Eurostar trains to Paris, Brussels and elsewhere in Europe. The hotel will be rejigged and restored, while some of the floors will be given over to shops, bars and plush flats for the lucky few.

The numinous works of three other Victorian Gold Medallists should not be missed. Make a beeline for the London churches designed by William Butterfield (Gold Medal, 1884), John Loughborough Pearson (1880) and George Edmund Street (1874). Street's St Barnabas, Pimlico, might not be as grand as his famous Law Courts fronting the Strand; it is, however, one of London's most haunting churches. Pearson's St Augustine's, Kilburn, is like a miniature cathedral, while Butterfield's All Saint's, Margaret Street, is like walking into a Pre-Raphaelite painting. This feast of High Church polychromy, sited in the heart of London's West End rag-trade district, is overlooked by thousands of people walking past each day. Treat yourself to a visit one weekday, and escape from the world of Gap and Next into that of an unmistakably Victorian God.

Also on your must-see list should be the Underground stations of Charles Holden, which resemble modest Roman temples—especially the handsome Arnos Grove on the northern reaches of the Piccadilly Line—but which, because of the duty they perform—that of marshalling thousands of disgruntled commuters into overcrowded Tube trains—are often overlooked. Yet they are architectural gems.

Of other modest London gold buildings, I would advise the Finsbury Health Centre, designed by the Georgian émigré Berthold Lubetkin (Gold Medal, 1982) in the 1930s. Hidden in Pine Street in what was the old Borough of Finsbury and close to *The Guardian* newspaper, Lubetkin's health centre formed the core of what was the most enlightened local authority health service in Britain in the 1930s. The left-wing borough was known as the Peoples' Republic of Finsbury and, appropriately, Lubetkin's design was highly influenced by the revolutionary Constructivist architects of Soviet Moscow. Lubetkin gave up architecture—he became disgruntled with both the profession and politicians—for pig farming. During the war, as the architect of London Zoo's penguin pool, he took in some of the animals evacuated from Regent's Park, One visitor witnessed a chimpanzee driving one of his tractors.

In the centre of London you cannot fail to be aware of the work of recent Gold Medalists, among them Denys Lasdun (National Theatre; Gold Medal, 1977), James Stirling (No 1 Poultry, opposite the Mansion House; Gold Medal, 1980), Michael and Patty Hopkins (Portcullis House, Westminster; Gold Medal, 1994) and, of course, the designs of those quintessential and prolific modern London architects Norman Foster (1983) and Richard Rogers (1985).

From an architectural perspective, London is a gold mine. Unlike jewellery, however, you cannot take buildings home with you. Luckily, two distinguished authors, Nikolaus Pevsner (the Penguin Buildings of England series; Gold Medal, 1967) and John Summerson (former curator of Sir John Soane's Museum and author of *Georgian London*; Gold Medal, 1976) are part of this architectural pantheon, and you can take their golden words away to devour.

London's architecture might make it one of the world's golden cities, but what makes it so fascinating is that, despite all the pomposity associated with the profession and the grandeur of international awards, the capital remains, at heart, as modest as a Wren church hidden down a City of London alley.

**JONATHAN GLANCEY** is architecture and design correspondent for *The Guardian*. A writer and broadcaster, he is also a keen pilot.

# Cosmopolitan Modern, Stylish

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Previous pages, when white wine reaches its apogee it has usually turned a glowing gold. Above far left, Gaston Huët at his property in Vouvray, where he produces his magnificent, almost luminous, Clos du Bourg. Rotten grapes affected by botrytis, above left. improbably metamorphose burnished-gold wines in existence, including the impossibly golden Tokaji produced by Hungarian winegrower Disznókő, right. Wait a few years and Australian Chardonnays, such as those produced by Grosset in the Clare Valley,

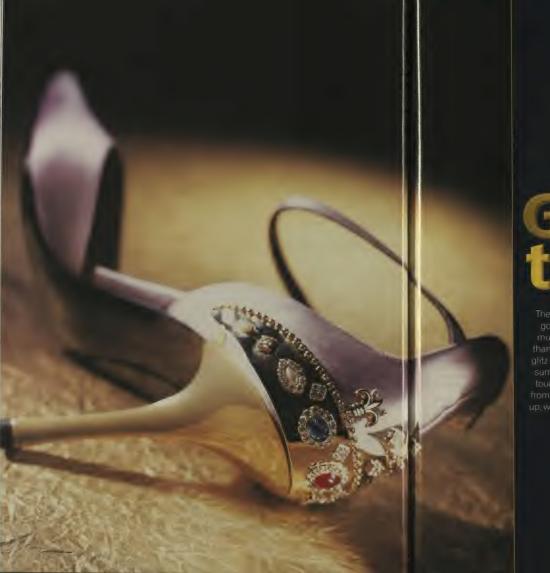
above, will become richer in

both taste and colour.





ANDREW JEFFORD is an author, photographer and



# Gilt trip

There's a gold rush going on, but it's much more subtle than the in-your-face glitz of the 1980s. This summer. Midas has touched everything from tashion to make up, writes Avril Groom





IF KING MIDAS were alive today, he would undoubtedly be a member of the design fraternity. In a happy coincidence for this Jubilee year, his magical ability seems to have touched every area in which designers make their mark. Yet, this is no gold fever. It is not as if commentators are excitedly promoting gold as the latest must-have shade, here for a season as the "new black" and then consigned to oblivion until its turn comes round again. It is more subtle than that—a glistening seam that runs quietly through from fashion to make-up to the home—now that we have finally allowed gold to take its place in the spectrum of colours we incorporate in our daily lives.

And no wonder, for gold as a colour and a texture is one of the most flattering. Its glow lends warmth to both the skin and the ambience of a house. Its gleam makes an emphatic point and a brilliant highlight—it is hard to ignore a woman dressed in gold. But the real reason that gold has become such a part of our lives is that its modern incarnation is soft and forgiving, blending well with other shades, especially the neutrals that so many of us wear and decorate our living environments with.

The last gold rush was very different. In the 1980s, big, high-shine pieces of gold jewellery reigned supreme, worn against bright colour as success symbols in the consumerist era par excellence. A deep tan or a wall covered in gold leaf sent out the same message, reinforcing the age-old status of gold as a

Swarovski's gold

evening bag, below

left, comes complete with crystal sparkles,

as do otherwise plain outfits at Céline, where

the liberal use of

Swarovski crystals

transforms a dress, left. Mulberry's fun,

snakeskin-patterned

gold cushions, far left,

provide a welcome

respite from neutral

left. Roland Mouret

incorporated bold,

gold jewellery

into his Summer

2002 collection.

colour schemes. Above

symbol of wealth.

Now, the use of gold is far more diverse.
In keeping with the ess showy, more individualistic mood of the times, we love it as much for its quality as its value. Gold now comes textured, worked, antiqued and matt. The colour is as important as the metal: find it in other precious stones—from citrines to golden pearls—in sequins, in metallic thread woven through fabric, right through to a gold patina on suede or leather. And for summer, a sun-kissed glow is the best and simplest make-up, now easily achieved with shimmering creams and

powders rather than harmful sunbathing.
Fashion is the area where trends first surface, and the appearance of gold in recent collections has been striking. This summer is supposed to be all about the hippy revival and romantic peasant

dresses, yet gold was a theme that threaded its way, strongly but unremarked, through many collections.

It began a couple of years ago when designers such as Consuelo Castiglioni of Marni first mixed antique pieces with new for daywear, especially Edwardian, sequinned bolero jackets or capelets. The tarnished sequins looked wonderful contrasted with tweeds, and a new attitude to gold was born. Then Carine Roitfeld, editor of French Vogue, caused a stir by throwing on a pair of gold stiletto sandals,

"just to brighten up"—as she put it—"an old, black Gucci coat", starting a full-scale trend.

You can still see the results today: Prada's 50s-style gold brocades mixed with fine, matt knits; Anna Molinari's antiqued sequins, trimmed with crochet lace and combined with oyster satin; Marc Jacobs' meticulous gold hand-beading on chiffon, worn with white trousers; and Ben de Lisi's slick of pale-gold sequins with pink all show how designers are using gold as a counterpoint to the dominant pastels and neutrals.

Young Britain-based talent Roland Mouret uses swags of antiquestyle gold as something between jewellery and clothing, suspending delicate chiffon from them or crocheting gold thread on to leather to make appliquéd flowers. At Louis Vuitton, Jacobs is using burnished-gold leather for jackets and then transferring the idea to accessories—little quilted bags like golden owls; a butterfly hairclip in gold-monogram leather; a pair of 40s-style high heels in golden snakeskin.

Accessories are the way to play with gold if full-on clothes are, to you, de trop. Chanel's gilded sandals, with ankle-straps swagged with pearls, could grace the feet of an angel, while Yves Saint Laurent's wooden, stiletto clog-sandal, decorated with hammered gold squares, and cross-laced bag with burnished gold rings look fit for a Nubian queen. Patrick Cox, meanwhile, has created an amazing pair of stilettos in black or orchid-mauve satin, with a gold metal heel topped by a jewelled crown—just the thing for this Jubilee year. Swarovski's latest take on crystal is great golden nuggets, which Céline uses to decorate both sandals and plain vest tops or dresses, contrasting wonderfully with matt, tan suede. Swarovski itself uses the same crystal on its evening bags, which fit in perfectly with one of fashion's current themes, the slightly savage Out of Africa mood of Tom Ford's Saint Laurent collection.

This, plus the antique look, are the inspirations behind much of today's most interesting gold jewellery. Take Theo Fennell's bold, corded Whip series or Lief collection, both undeniably suited to those who like their jewellery noticeable but a world away from 80s brashness. The

At Louis Vuitton, Marc

Jacobs decorated

of his creations.

great variety of matt and textured rings at Jess James, with or without stones in interesting configurations, shows how far the design of engagement and eternity rings has come.

accessories, including Even on a smaller, more delicate, scale, belts, below right, and texture and craft are key elements. Van Cleef & shoes, above right, Arpels' new Alhambra design, with its little, with gold; get the four-petalled flower, is at its best when tiny sun-kissed glow with pavé diamonds are allied smoothly to the gold, Marks & Spencer's with one flower suspended from a whole new Enhance range, below far right; string as a pendant to encircle the wrist or neck. On a wilder theme, gold effects are hampearls shed their mered, beaten and often mixed with other staid, ladylike cast at stones and textures, like Nathalie Hambro's Chanel, far right, and beaten-gold chain-ring necklaces or her silver Coleman Douglas boxes with gilded interiors, both for Hamilton Pearls, right. Roland & Inches. Even pearls throw off their ladylike Mouret uses gold, cast, in pale gold mixed with citrines at Colehand-appliquéd man Douglas Pearls or as costume jewellery flowers, above far right, to adorn one

Golden girls will ensure their faces and bodies live up to the season. The subtle, gold-

dusted face that Shiseido produced for Ben de Lisi's spring show was one of the most beautiful on the catwalks, and now gold—and the shades that complement it—is a big beauty story. A hint of a tan is the basis—delicate and pale enough to leave people guessing whether you've had a weekend away or a night in with the St Tropez.

The latest idea is more flexible, with creams or powders that give you a gentle shimmer and can be washed off later. Made with hitech, light-reflecting particles, they're more subtle than traditional powder bronzers, though these come into their own for the holiday season. Sisley's Botanical Sun Glow with plant extracts is a two-colour pressed powder that contours and adds a sun-kissed touch to the face, while Boots No 7's Instant Tan Shimmer Lotion adds a convincing sheeny tan to the body that washes off at the end of the day.

Make-up colours tone beautifully with the golden look.

Marks & Spencer's new, upmarket Enhance range comes in matt-gold packaging with products to match, from a powder bronzer in two shades and a luminescent tinted moisturiser in three, to an eyeshadow trio called Gold Rush (gold, tan and deep





brown), a lipstick in Antique Gold (with a hint of terracotta) and gold nail lacquer. Boots provides stiff competition with Liz Collinge's Glimmer Powder for the face and body, Lips To Go lip-stain palette in Warm as Toast-four sun-kissed, earthy shades—and Bronze cream blush stick. No 7 also has a surprisingly subtle Goldrush eyeshadow and two nail lacquers—the pretty, pink-tinted Golden Pearl and the richer Sweet Nectar.

Golden girls can now sit in golden halls because interior designers have become equally passionate about the colour. As in fashion, it is most used as a focus to contrast with the soft but bland neutrals of many modern schemes. Designers have let their imaginations run riot, and you will find touches of gold everywhere. Gilded fabrics no longer seem vulgar-even Laura Ashley has a gold-stripe sofa fabric and a classic French-style chair upholstered in a material with small gold-medallion motifs. If you prefer more neutral fabric as a foil, pile it with gilded cushions from Laura Ashley or Mulberry.

You may not wish to go as far as gold-plated cutlery, but your table can still benefit from that golden touch with hand-painted glassware from Joanna Wood or Mulberry. Even chandeliers now come hung with golden drops, or you can cast a gentle golden glow with a gilded, scented candle from L'Artisan Parfumeur. Sleep in a golden bed, with exquisite satin sheets, cushions and quilts by Frette.

If all this is not enough to sate your appetite, you can even live the part at a gold-themed Indian Palace Ball in aid of UNICEF at the Naval & Military Club on July 5. But it is worth heeding a warning from Midas, the original instigator: in any context, gold is best in moderation. Allow it to dominate and, like any trend that suffers overkill, it will soon be banished to style Siberia, which would be a very sad fate for such a fantastically flattering shade.

AVRIL GROOM writes regularly on fashion and luxury shopping for the Financial Times, The Scotsman and various magazines.

# Stockists

Anna Molinari 11a Old Bond Street, W1, Tel: 020 7493 4872

Ben de Lisi 40 Elizabeth Street, SW1. Tel: 020 7730 2994

Chanel 278-280 Brompton Road, SW3. Tel: 020 7581 8620

Coleman Douglas Pearls Tel: 020 7373 3369 (phone for stockists)

Frette 98 New Bond Street, W1. Tel: 020 7629 5517

Hamilton & Inches 52 Beauchamp Place, SW3. Tel: 020 7589 3215

Jess James 3 Newburgh Street, W1, Tel: 020 7437 0199

Joanna Wood 48a Pimlico Road, SW1. Tel: 020 7730 5064

L'Artisan Parfumeur 17 Cale Street, SW3. Tel: 020 7352 4196

Louis Vuitton 17-18 New Bond Street, W1. Tel: 020 7758 9261

Mulberry 41-42 New Bond Street, W1. Tel: 020 7491 4323

Naval & Military Club 4 St James's Square, W1. Tel: 020 7827 5757

Prada 16-18 Old Bond Street, W1. Tel: 020 7399 2030

Roland Mouret The Courtyard, 250 King's Road, SW3,

Swarovski 137-139 Regent Street, W1. Tel: 020 7434 2500

Theo Fennell, 169 Fulham Road, SW3, Tel: 020 7591 5000

Van Cleef & Arpels at Harrods, Knightsbridge, SW1.

Yves Saint Laurent 171-172 Sloane Street, SW1. Tel: 020 7245 8840

# On Her Majesty's public service

Three recently published books look at the enduring power of the monarchy, the changing face of the nation and the career of its wartime leader.

THE FIRST thing to be said about Ben Pimlott's biography of the Queen is that it is not subtitled "Her True Story" Instead, it has the sober, serious subtitle Elizabeth II and the Monarchy. This is appropriate, for really this biography, updated for the Jubilee, doubles as an authoritative

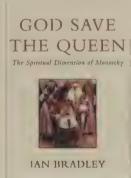
What we do learn of her life, however, is fascinating. distancing Shirley Temple, her nearest rival". And she quickly internalised the values of her family, "She was very aware that how she behaved in public was very important," says Lady Mountbatten. "For instance, she couldn't burst into tears. If she hurt her knee, she knew she must try not to cry.'

The main temptations to cry came relatively recently. The 1980s started with a couple of bad omens: an assailant fired blanks at her during the Trooping of the Colour and, soon after, an intruder wandered into her bedroom in Buckingham Palace. And the main event, the fairy-tale wedding of her eldest son, was a curse in disguise that was to destroy the old image of the royals as a family of serene stability. The marriage problems of her next two children, and the public response to

Central to Pimlott's story is the changing role of "inter-tabloid rivalry had become so intense—and indif-

The 1990s saw a rise in republican thinking, and Pimlott follows the debate in detail, summarising the key issues and arguments. For instance, he quotes A N Wilson's opinion that the monarchy is not like a "golden bauble" that can simply be removed—it is "more like the golden thread running through an entire tapestry'

God Save the Queen, by Ian Bradley, is a strong defence of "the spiritual dimension of monarchy". For unite the nation, he argues, it can make religion popular





The Queen -Elizabeth II and the Monarchy Ben Pimlott (HarperCollins, £24.99)

The Spiritual Dimension of Monarchy Ian Bradley

(Darton, Longman & Todd, £14.95)

Churchill Roy Jenkins



and relevant in the process. Bradley knows that this is not a fashionable position to hold, and his tone is often defiant and embattled. He pursues his argument through history, beginning with monarchy in the Bible. protest too much. In reality, the Bible resembles the British tabloids, at least in one respect: monarchy gets a

The Queen's first prime minister was Winston Churchill, and the two were huge fans of each other. The young Queen was naturally in awe of the victorious statesman, and Churchill had a romantic, "fairy-tale" interestingly with the Queen's. To an exceptional fact, and luckily he had an ego the size of Blenheim times it seems that his genius consisted in little else.

His political style was aristocratic patrician, which today would seem intolerably condescending. For be "henpecked on an issue of such grave importance". Though some people found his style irritating, no one could deny his charisma or his natural authority. The

Roy Jenkins traces his life in meticulous detail, and with considerable admiration. He is particularly sensitive to the importance of oratory in Churchill's career: "He lived by phrase-making. He thought rhetorically and was constantly in danger of his policy being made by his phrases rather than vice versa." His finest rhetorimood of defiance. What he did was to produce a eupho-

Roy Jenkins' biography is immensely readable, yet it perhaps suffers from the same shortcoming as Pimlott's. its subject often seems to elude us. But maybe that is not the fault of either author.

115 years ago, the country paid tribute to 50 years of Queen Victoria. Enthusiastic crowds turned out in London to watch the royal procession and take part in the celebrations, as was reported in the *ILN* at the time.

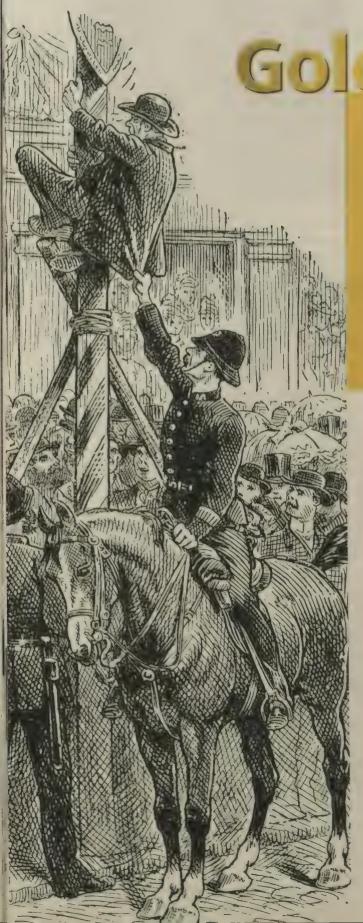


THE JUBILEE celebrations began on June 21, 1878—and *The Illustrated London News* of June 25 was almost entirely devoted to covering them. The main report was in a tone of high religious reverence. The thanksgiving service in Westminster Abbey, it said, was an expression of "both gratitude for the general prosperity of Her Majesty's reign, and a sense of dependence on the Divine Will for the continued welfare of the nation". It was a day on which the nation was truly united: "In one way or another, the great majority of the English people have shared in this celebration. All over England, Wales and Scotland, local efforts to make it worthily conspicuous and notable have been zealously promoted."

The progress of the royal procession from Bucking-ham Palace to Westminster Abbey was related in almost televisual detail, with every crowned head, dignitary and lady-in-waiting included in the roll-call. The thanksgiving



High on emotion: a member of the crowd struggles to get a better view, left, as Queen Victoria's carriage proceeds down a highly decorated, thronging Regent Street, above.





The Jubilee was celebrated throughout the British Empire, including India. In Bombay, a triumphal arch over the Queen's statue was spectacularly illuminated, left.

service was reported in similar detail, in the respectful tones that we have now come to associate with television commentaries on royal occasions.

Another article listed some of the presents that the Queen received, including a gift that nowadays would cause howls of protest: "The Queen of Hawaii has presented to the Queen a piece of work made entirely of the feathers of a very rare bird from the Sandwich Islands. It appears that there are only two of this particular feather in the bird, and it has taken some thousands of feathers to make the wreath, which is the work of the Queen's own hands."

Though it recorded great popular enthusiasm, the ILN was not entirely impressed by London's street decorations: "They were scarcely equal to some exhibitions of the kind in foreign capitals and even in great provincial towns. They betrayed the lack of a directing municipal

authority." More impressive were the night-time lighting displays: "In The Strand, there were many effective illuminations; and here we may be permitted to mention that the novel design that brightened the front of the *ILN* office excited lively admiration from the vast multitude."

The next day the festivities continued with a huge children's party in Hyde Park. Thirty thousand pupils from London schools congregated to cheer the Queen as she passed through the park on her way to Windsor. Party games, carefully supervised by teachers, were organised with seven military bands playing in the background. The young revellers were equipped with buns and milk, and each was given a Jubilee memorial mug (45,000 had been made by Doulton & Co). Regardless of whether or not the Queen herself was amused, it sounds like many of her junior subjects were!

THEO HOBSON





The ILN celebrated in grand style, decorating its office in the Strand with a novel design that "excited lively admiration from the vast multitude", left. Above, London schoolchildren enjoy a Jubilee fête in Hyde Park, complete with the releasing of a mound of balloons.

# Parallel lives

The monarchy has provided continuity in an era of rapid change—especially thanks to two remarkable women. To show what Victoria and Elizabeth have in common, we have juxtaposed some images from key moments in their lives.

A formal portrait of the young Princess
Victoria in 1834, aged
15. She later described her childhood as "rather melancholy", having only a formal relationship with her mother and no siblings except for a half-sister, Feodora, 12 years her senior. She did, however, enjoy visits from her many cousins, including Albert.

GROWING UP

In relaxed mode,
Princess Elizabeth in
April 1940, aged 14,
sitting on the wall of
one of the terraces
at the back of Royal
Lodge in Windsor
Great Park. Together
with her parents—
King George VI and
Queen Elizabeth—
and her sister
Margaret, she
enjoyed many tranquil
holidays there.

On June 28, 1838, Victoria was crowned in Westminster Abbey. She sat in the famous chair of King Edward the Confessor winte the Archbishop of Canterbury first anointed her with holy oil, then placed the crown upon her head.



Queen Elizabeth's
Coronation, in June
1953, also took place in
Westminster Abbey,
with the Archbishop of
Canterbury performing
the honours. The
Queen, already
married, had her young
son, Charles, present in
the royal gallery.

Victoria married her beloved Albert at St James' Palace on February 10, 1840. Of the engagement the Queen wrote in her journal: "How I will strive to make him feel as little as possible the great sacrifice he has made!" Prince Albert, for his part, was thrilled.





Princess Elizabeth married Philip, Duke of Edinburgh, on November 20, 1947. The young naval officer was said to be the only man she had ever been seriously interested in. Westminster Abbey was chosen to ensure the day was a "popular celebration".

Queen Victoria showed a "deep interest in the welfare of the humbler puritien of her subjects". Here, she is shown visiting a poor cottager at Balmoral—she frequently entered the tenements there to comfort the old, needy or sick.



Queen Flirabeth also shows a genuine interest in the ordinary lives of her subjects. On a visit of disagow in 1999, the Queen joined Mrs Susan McCarron, ber 10 year-old on James and housing manager Liz McGinniss for lea in their home in the Castlemills area.

# The real Jurassic Park

Since the mid-19th century, Crystal Palace Park has been hiding monsters in its midst. Clare Brundle admires the newly restored statues in the world's first dinosaur park



TAKE A wander in South London's Crystal Palace Park this summer and you might think you've stumbled on to the film set of a *Jurassic Park* sequel. After nearly half a century of neglect, the world's first dinosaur park has been restored to its former Victorian glory in a £4m programme funded by Bromley Council and the National Lottery. To mark the special occasion, the Duke of Edinburgh will be among the VIPs to attend the official opening on July 4.

Four huge dinosaur statues, together with 25 other prehistoric reptiles and mammals spanning 350 million years of the earth's history, have been the focus of nearly a year's painstaking work by a team of experts. It has not been an easy task. Dozens of layers of paint had to be stripped off to reveal the original paintwork. Many of the crumbling statues required major repair work, while some needed replacing altogether.

The Grade II-listed monsters include the the Jurassic reptile lchthyosaurus, the house-sized Megalosaurus, a massive ground sloth and Iguanodon, the giant, toothy vegetarian. Copied from the best fossil evidence available at the time, they are of prime historical importance as a unique

Above, the Iguanodon statues at Crystal Palace Park, two of the 29 models included in the £4m programme to restore the Victorian dinosaur park. national record of life related to the geological past, as envisaged in the mid-19th century. The statues are also the first known attempt in the world to recreate the newly discovered species at full size

Built by Benjamin Hawkins between 1852 and 1854, the dinos caused a great deal of controversy, since they challenged traditional theories of creation. As Professor Peter Doyle, the project's palaeontologist adviser, explains: "It is important to remember that the park opened five years before the publication of Darwin's groundbreaking book, *The Origin of Species*, when the theory of evolution was not widely accepted."

To combat public apprehension, Hawkins decided to host a unique dinner party on New Year's Eve, 1854. An invitation to dine "in the Iguanodon", written on the wing of a Pterodactyl, was accepted by 21 professors and opinion leaders. Others proved less willing to embrace the new radical concepts: a similar display in New York was cancelled when authorities baulked at the implied challenge to the book of Genesis.

Today, experts at Crystal Palace Park have done everything in their power to make the newly restored statues look and feel right at home in the 21st century. Using extensive expert advice and historical research, a planting design was drawn up to create an authentic landscape of flora and fauna. As part of a Geological Time Trail, tracing the geological history of Britain over billions of years, visitors will now be able to walk through time and evolution itself.

This incredible display sits in 200 acres of parkland, incorporating the National Sports Centre, an open-air concert platform, landscaped gardens, original Crystal Palace terraces and acquired resident artists' studios. Though the park attracts millions of people each year, this summer holds the promise of a par-

hundreds of primary school children from all of over London compete in the Park's annual Mini Games. For further information on events at Crystal Palace Park, and the

ticularly special visitor. HRH the Queen will

accompany Prince Philip on July 4 to watch

at Crystal Palace Park, and the restoration of the dinosaur statues, please call 020 8778 9496.

The Iguanodon model, left, now a Grade II-listed statue, was constructed in the grounds prior to the park's grand opening in 1853. The avent was featured in The Illustrated London News at the time.



# Food that's fit for a Queen

What better way to celebrate the Golden Jubilee than to feast on regal dishes or toast Her Majesty's health with a cocktail? Clare Brundle looks at some of the gastronomic treats on offer.

Clockwise from above right, traditional English eatery Rules, Mayfair's Scott's Bar and Restaurant, and the Rib Room & Oyster Bar will all be serving special Jubileethemed menus this summer. Top left, Maharajah Nawab Bahawaipur was one of the many illustrious guests at The Savoy's Coronation Ball in 1953-dishes originally served at the event will be recreated for a Jubilee Dinner and Dance at the hotel in June.

# Cooking by royal invitation

Peter Gladwin, the chef-proprietor of Just St James and Queen after the thanksgiving ceremony at St Paul's. to sample Gladwin's culinary skills for themselves, as he is offering a three-course, à la carte Golden Jubilee menu in his restaurants from June 1-16 (£15 lunch/dinner).

## The Savoy goes back to the 50s

In June 1953, the Savoy was the venue for London's famous Coronation Ball, attended by over 1,000 glamorous guests, including maharajahs, ambassadors, prime ministers, senators, princes and princesses, millionaires and film stars. The entire ground floor was cona lavish feast, entertained by the cabaret talents of Noël Coward and Maurice Chevalier. While the guest list may be less glitzy this time round, the menu will be almost exactly the same, as the Savoy plans to recreate the dishes served at this extravaganza at a Golden Jubilee

# THE RITZ RESTAURANT WILL HONOUR BRITISH ROYALTY PAST AND PRESENT. ITS MENU WILL FEATURE FLAMBEÉD CHERRIES JUBILEE WITH ICE CREAM, WHICH WAS INTRODUCED OVER 100 YEARS AGO FOR QUEEN VICTORIA'S GOLDEN JUBILEI

Dinner and Dance in its River Restaurant on June 3.

Anton Edelmann, the Savoy's maître chef des cuisines, has created the special 2002 Jubilee menu. He explains that staying faithful to the original menu, prepared by maître chef Auguste Laplanche, was not difficult: "The 1953 Coronation Ball menu was superb—sumptuous, but well balanced and creative without being over fussy. It has needed very little adapting to suit today's guest, which proves that really good food is timeless." Dishes to reappear will include zephyr of goose liver in clicquot jelly, fillet of sole royale, noisette of Welsh lamb coronation and Elizabeth ice-cream crown. Tickets £59.50 each. *The Strand, WC2 (020 7836 4343)*.

# Regal favourites at the Ritz

The Ritz Restaurant's menu will feature several special additions during June. Its talented executive chef, Giles Thompson, has carefully selected dishes to honour great British royalty, past and present. Eggs Drumkilbo—a spiced combination of lobster, langoustine, crab meat and chopped eggs, which was a favourite dish of the Queen Mother—will appear among the starters. Sole Jubilee will make a historic return to the main course, having been originally created for the Queen's Silver Jubilee celebrations in 1977. And to finish? Flambéed cherries Jubilee with vanilla ice cream is the natural choice, introduced over 100 years ago for Queen Victoria's Golden Jubilee celebrations. 150 Piccadilly, W1 (020 7493 8181).

## A very British service

Mayfair's very British institution of Scott's has seen "service under six monarchs" and been a regular haunt of many famous faces over the decades. To commemorate the Jubilee, its classically trained head chef Adrian Martin will prepare a selection of dishes from the original classic Coronation and Silver Jubilee menus, alongside additional modern favourites. These will appear as specials on the à la carte menu and as part of an exclusive Centurion Jubilee set menu for American Express customers throughout June and July. Significantly, Japanese mixed sashimi will feature alongside the traditional dishes, such as medallion de boeuf lorette. 20 Mount St, W1 (020 7629 5248).

## Follow in Lillie's footsteps

Established by Thomas Rule in 1798, Rules is the oldest restaurant still in its original location in London. This traditional British eatery has gained a loyal following over the years. listing royalty among fans of its oyster, game and pie specialities. In fact, Rules was the Prince of Wales' (later Edward VII) favourite spot for wining and dining actress Lillie Langtry. A special door was created so they could have private access, and their signed portraits still hang in the King Edward VII Room.

During the summer celebrations, the restaurant will

be decorated with bunting, memorabilia and flags, and a set Golden Jubilee menu of trout parfait and smoked salmon, magret and confit of duck with cherries Jubilee, and Queen's pudding, will be on offer in May and June (£29 + service). 35 Maiden Lane, WC2 (020 7836 5314).

## Gold—good enough to eat?

Chefs across London are getting creative with gold-coloured ingredients in honour of the Jubilee. One example is the delicious gold-leaf pudding at Grissini's in the Carlton Tower, created by head chef Donato Russo. This white-chocolate and lavender parfait is beautifully decorated with peaches, strawberry coulis and gold leaf. The dessert is part of a wider Jubilee menu available at Grissini and the Rib Room & Oyster Bar (£42 for lunch and £48 for dinner). The Carlton Tower, Cadogan Place, SW1. The Rib Room and Oyster Bar (020 7858 7053); Grissini (020 7858 7171).

## Raise a toast to the Jubilee

Champagne is sure to flow freely during June, and the house of Moët & Chandon is honouring Her Majesty with the presentation of a limited-edition Golden Jubilee Cuvée—the perfect celebratory tipple. Unfortunately, this full-bodied bubbly will not be available commercially. Grape connoisseurs will have to outbid each other at a selected number of charitable auctions. For further details call 020 7235 9411.

Celebrate with an exotic concoction at the Ritz's glamorous art-deco Rivoli Bar. Throughout June, the bar will be offering a special Jubilee cocktail that shakes together Courvoisier cognac, Mandarin Napoleon liqueur and peach liqueur before floating cream on the top. The Rivoli's bar manager, Mark Skidmore, felt that the choice was natural as he aimed to create "something smooth but with a beautiful gold colour".

June will see the ever-popular Eclipse bar on Walton Street serve up an amazing golden creation combining Goldschlager schnapps—which has gold-leaf flecks in it—vanilla, butterscotch and sirop de gomme. This Jubilee cocktail is truly original, down to the garnish of a toffee on a stick, and proves why Eclipse remains one of London's most successful cocktail bars. 111-113 Walton St, SW3 (020 7460 7109).

Per%ento's mixologist supremo Bruno Salvatore has also taken on the task of creating the coolest cocktail in the City to celebrate the 50th anniversary of Her Majesty's accession. The results? Toast the Queen with a patriotic-coloured England's Rose (curaçao, parfait amour, rose syrup and champagne) on June 3 and sip to her health with a God Save the Queen (GSTQ)—dry gin, Chambord, blueberries and cream—on the fourth. Salvatore says: "Champagne was the obvious choice as a traditional celebratory aperitif, while the cream in the GSTQ adds a special something to the mix." 26 Ludgate Hill EC4 (020 7778 0010).

Royal flavours: below, top to bottom, Moët & Chandon's limited edition Golden Jubilee Cuvée; a delicious gold-leaf pudding is on the menu at Grissini; made from Goldschlager schnapps, which contains gold-leaf flecks, the Eclipse bar's Golden Jubilee cocktail is a sparkling creation.



# top tickets

from stage to screen, galleries to concert halls— starting with top Jubilee celebrations in the capital







Far left, Ranger's House in Greenwich where World Heritage Weekends will take place in May, July and September. Left, get your gladrags on for a spate of Jubilee street parties on June 3. or join the official Trooping the Colour, above. on June 15.





part will be a gos pel choir & Asian dancers. Worshippers are invited to bring picnics to enjoy afterwards in the park, June 2. 3pm. Battersea Park SW11 (020 8871 7534).

family dance event to celebrate the Jubilee. Dance celebrities & top choreographers invite visitors of all iges on to the floor to cavort in styles ranging from ballroom to breakdance Festival Hall, South Bank, SE1 (020 7960 4203).

Artillery brings its gun carriages into the National Holiday & the Sovereign's official birthday, June 3 & 4. Noon. Hyde Park, W2. June 15. Noon. Green Park, SW1 (020 7414 2396).

nationwide event celebrating music Park using five stages. June 3. 11am-7pm. Hyde Park, W2 (venue details

After the pop concert in Buckingham Palace gardens, the Queen lights the last in a chain of more than 1.000 beacons (see box story, page 67). The blaze is followed by a spectacular firework display set off from The Mall, Memorial, Buckingham Palace, SW1. Notting Hill Carnival, & a representation SW1. (ww.goldenjubilee weekendtrust.org.uk).

LEWE VUH FON CLASSIC A immaculate Aston Martins. AC Cobras

as fire-eaters, jugglers, stilt-walkers &



Top left, Frank Owen Salisbury's painting of the roval family at the West door of St Paul's on the day of the Jubilee **Thanksgiving** service of May 6, 1935, on show at the Guildhall Art Gallery. Above, Her Majesty Queen Elizabeth II by Lucian Freud, in the Queen's Gallery, Below. George II's court is recreated in **Royal Progress** at Marble Hill House. Twickenham.

musicians, & an evocation of Mayfair in the 1950s; evening concerts, including concerts 7.30pm. Berkeley Sq, W1 (Fayre information 020 7641 2041; concert bookings 020 7344 4444; www.westminster.gov.uk).



# Jubilee exhibitions

12 Crooms Hill, Greenwich, SE10 (020 8305 1441).

Royal Fans The role of fans at court, their use as status symbols by royalty throughout the centuries, & the way commemorative tans brought images of royalty to a wider public before the days of mass communication.

Examples lent by the Queen, the Queen Mother & Queen Margarethe of Denmark are seen alongside others commemorating the jubilees of Queen Victoria & of the Emperor Franz-Joseph. Until July 7. Tues-Sat 11am-5pm; Sun noon-5pm.

Foster Lane, EC2 (020 7606 7010).

Celebration in Gold & Silver Items made in honour of the Queen's

Coronation in 1953 & for the Silver

Jubilee in 1977 plus other, newly

commissioned pieces to mark the Golden Jubilee. May 30-July 12. Mon-

Guildhall Yard, off Gresham St, EC2 (020 7332 1632).

The Queen & the City Paintings & photographs mark official visits the Queen has made to the area since 1935, when she & her sister are depicted among the royal family attending the Silver Jubilee service of King George V. June 5-Dec. Mon-Sat 10am-5pm; Sun noon-4pm.

Kensington Gardens, W8 (020 7937 9561).

Royal Wedding Dresses On show in the State Apartments are sumptuous marriage robes worn by five of England's queens who tied the knot between 1840 (Victoria) and 1947 (Elizabeth II). Until Apr 27, 2003. Daily 10am-6pm.

London Wall, EC1 (020 7814 5777).

The Queen & Us The focus of this exhibition about the way Londoners participated in the Queen's 1953 Coronation & 1977 Silver Jubilee is a 1950s living room, complete with much-cherished television set. Quirky memorabilia on display includes Coronation teasets, Jubilee jotters & silver socks. May 31-Sept 8. Mon-Sat 10am-5.50pm; Sup poon-5.50pm

Historic posters of coronation celebrations, far right, and 1950s events, right, will be among the exhibits at the PRO to celebrate the Golden Jubilee.



### PARTY PROJECTION AND PROPERTY.

Trafalgar Sq. WC2 (020 7747 2885)

My Queen Elizabeth Fifty prizewinning portraits of the Queen by
children under 15. selected from
thousands sent in by viewers of the
BBC's Blue Peter programme
May 29-July 7. Daily 10am-6pm
(Wed until 20m)



## MARKET THE PARTY OF THE PARTY O

Buckingham Palace Rd, SW1 (020 /321 2233).

Royal Treasures The inaugural exhibition includes Fabergé jewellery. Henry VIII's hat badge & paintings by Van Dyck (see feature, page 38). May 22-Jan 12, 2003





# theatre

Annual Contract of the Contrac Charles of the Control of the - The There - Denomination The second second Lymbourt -- to -- mixt - (poros - otnos cot-

This touring revival of Alan Ayckbourn's 1975 play features comedy veterans Richard Briers & June Whitfield as one of three couples whose emotional ups & downs are seen simultaneously in three bedrooms. Talented young director Loveday Ingram directs. Aldwych Theatre, Aldwych, WC2 (0870 4000 805).

This muchanticipated new musical, inspired by Bollywood, is produced by Andrew Lloyd Webber, who hired India's most respected film composer, AR Rahman, to write the music, & the actress & writer Meera Sval to pen the script. Preeya Kalidas, already seen in the movie comedy Bend It Like Beckham, plays a young film director who falls in love with a man from the slums, much to her family's displeasure. Is this Romeo & Juliet to a bhangra beat? We shall see. Opens June 19. Apollo Victoria, Wilton Rd, SW1 (020 7416 6054).

The 1968 movie musical about an Edwardian inventor, his flying car, & his efforts to overthrow the government of a country that hates children, arrives on stage in Adrian Noble's big-budget production. Michael Ball takes the Dick Van Dyke role with Richard O'Brien as the sinister Childcatcher. London Palladium, Argyll St. W1 (0870 890 1108).

Somerset Maugham produced 22 plays in his lifetime & in 1908 had a record four running simultaneously in the West End. Edward Hall revives one of his wittier ones with Jenny Seagrove as the wife who takes revenge on her unfaithful husband (Simon Williams) by gaining financial & emotional independence from him. Apollo, Shaftesbury Ave, W1 (0870 890 1101).

The 1980s West End hit by Denise Deegan, an affectionate parody of the novels of Angela Brazil, is back. The spiffing



comedy, produced by Andrew Lloyd Webber, follows the jolly-hockey-sticks adventures of a group of boarding girls, & includes a school song by Beryl Waddle-Browne (think anagram & the show's producer). Lyric, Shaftesbury Ave, W1 (0870 890 1107).

Tony Kushner's sprawling but fascinating epic, written well before September 11, tells of an Englishwoman (Kika Markham) who disappears in Taliban-ruled Afghanistan, & of her daughter who sets off on a burga-clad journey to find out why. Declan Donnellan directs. Until June 22. Young Vic, The Cut, SE1 (020 7928 6363).

David Auburn's award-winning play features Gwyneth Paltrow as the troubled daughter of a tortured mathematician, who converses with her dead father (Ronald Pickup) & is wooed by a student (Richard Coyle) who may be more interested in her

Oldies but goodies: above left, Chitty Chitty Bang Bang at the London Palladium; above, Bedroom Farce at the Aldwych; below, The Constant Wife at the Apollo.



father's notebooks than her. Director John (Shakespeare in Love) Madden makes a welcome return to the stage. Until June 15. Donmar Warehouse. Earlham St, WC2 (020 7369 1732). ROSE RAGE Shakespeare's Henry VI trilogy, a cycle of dynastic violence & grief, from the death of Henry V through the War of the Roses, is turned into two punchy two-hour plays by Edward Hall's all-male Propeller touring company. Set in a modern abattoir, murders & executions are accompanied by butchers hacking away at cabbages & offal. But Hall never mocks the drama, instead he suggests brilliantly a sense of tragic, bloodcurdling absurdity. June 12-July 23. Theatre Royal,



TRANSFORMATIONS This is the umbrella title for a five-month season of 13 new plays in the Lyttelton theatre that has been reconfigured for more intimacy & flexibility of staging. The season begins with The Powerbook, devised by Jeanette Winterson, Deborah Warner, Fiona Shaw & based on Winterson's novel (until June 4), & an adaptation of John Irving's novel A Prayer for Owen Meany (June 10-29). Lyttelton, National Theatre, South Bank, SE1 (020 7452 3000). TWELFTH NIGHT The new repertory season at Shakespeare's Globe is under way with Tim Carroll's all-male, period staging of the Bard's shipwreck comedy (until Sept 28). It's joined by Mike Alfreds' modern-dress version of A Midsummer Night's Dream (from May 26) & Peter Oswald's new comedy The Golden Ass (from Aug 3), inspired by Apuleius' tale about a man transformed into an ass who observes the chaos of human desire, Shakespeare's Globe, Bankside, SE1 (020 7401 9919). UP FOR GRABS Superstar Madonna makes her West End debut in a comedy by Australian David Williamson. She plays an art dealer who bends the rules to get the highest bid for a Jackson Pollock. Let's hope her presence doesn't eclipse the play. Until July 13. Wyndham's, Charing Cross Rd, WC2 (020 7369 1796). WE WILL ROCK YOU Robert De Niro is one of the producers behind this £7.5m rock musical built around Queen's greatest hits. Ben Elton has come up



The Winter's Tale, left, in promenade performances at the Roundhouse, until late June, Below. Preeya Kalidas stars in Andrew Lloyd Webber's Bombay Dreams opening at the Apollo Victoria.

Christopher Renshaw oversees the pomp & circumstance. Dominion, Tottenham Ct Rd, W1 (020 7413 1713). THE WINTER'S TALE The RSC's promenade performances of three late Shakespeares. Currently running in repertory are Matthew Warchus' staging of The Winter's Tale (until June 19) & Michael Boyd's production of The Tempest (until June 22), with Pericles to come (June 29-July 13), directed by the RSC's Adrian Noble. Roundhouse, Chalk Farm Rd, NW1 (020 7960 4242).

## EAST MEETS WEST END

London seems to have become Bollywood's second home, lately. We've been shopping for its opulent paraphernalia at Selfridges and watching the British Film Institute's Imagine Asia season; we will shortly be seeing a Bollywood poster exhibition at the V&A and, later this year, the homegrown movie Bollywood Queen.

The sound of Bollywood is also coming to the West End courtesy of Andrew Lloyd Webber's new musical, Bombay Dreams, at the Apollo Victoria. Its love-againstthe-odds story is typical of the 800 or so films churned out each year by the Bombay film industry. They are usually escapist romantic melodramas with square-jawed heroes, virginal heroines and more

than a dozen musical interludes.

With the closure this year of his West End long-runners Starlight Express and Cats, Lloyd Webber perhaps senses that the public's appetite for musicals is changing. For Bombay Dreams he's entrusted the music to Bollywood's finest young composer, AR Rahman, who enjoys pop-star status in India. "He understands Indian and Western music," says Lloyd Webber. "There's nobody in the younger age group writing for musicals anymore. I hope he inspires a whole new generation."

And as the production's director, Steven Pimlott, says: "After all these other shows running for 16 or 17 years or whatever, it's great to have something new.'

**IAN JOHNS** 





# film

The control of the co

This courtroom thriller. Set in a German POW camp in the waning weeks of World War II, starts off like Stalag 17 & quickly turns into To Kill a Mockingbird. A young US Army lieutenant (Colin Farrell) is given the inenviable task of defending a black soldier accused of killing a white sergeant. Bruce Willis whispers & giares as the hard-nosed commanding officer. Opens May 24

In this McCarthy
era-set drama, Jim Carrey plays a
blacklisted Hollywood screenwrite
who loses his memory & is mistaken in
a small town as a local hero who was
killed in World War II. Frank (The
Shawshank Redemption) Darabont
directs this hymn to homespun
American values. Opens May 24

Director Steven
Spielberg teams up with star Tom
Cruise for this intriguing sci-fi thriller,
based on a short story by Blade Runner
creator Philip K Dick. It's set in a future
in which technology-boosted psychics
can detect a crime before it occurs.
Cruise plays a law enforcement officer

who's charged with a future murder & goes on the run. Opens July 5.

Now we can see the film that won Halle Berry the Academy Award for Best Actress at this year's Oscars. It's a somewhat contrived drama about a racist Georgia prison guard (Billy Bob Thornton) who falls in love with the widow (Berry) of one of his executed prisoners. The film is saved from turning into utter melodrama by the naturalistic lead performances. Opens June 7

Actor Ed Harris
makes a respectable first-time
director as well as taking the title
role in this portrait of the alcoholic
painter Jackson Pollock. It's as
much the story of Pollock's volatile
relationship with his wife, the painter
Lee Krasner (an Oscar-winning
Marcia Gay Harden), as it is about his
mercurial life & career as a protoabstract expressionist. Opens May 24
The eagerly awaited,

\$140m production of Marvel Comics' web-slinging superhero sees fine young actor Tobey Maguire as the geeky teenage science student bitten by a radioactive spider, who uses his subsequent abilities to scale buildings & fight crime. Opens June 14.

## SUPERHEROES HIT OUR SCREENS

Spiderman swings into British cinemas on June 14 and heads a wave of comic-book characters heading for the big screen. Later in the year, Ang Lee follows the success of Crouching Tiger, Hidden Dragon with a film version of The Incredible Hulk. Ben Affleck has signed up to play the blind superhero Dare Devil, Nicolas Cage has been cast as the spectral vigilante Ghost Rider, Drew Barrymore is reviving Barbarella and Catherine Zeta-Jones is tipped to play Wonder Woman.

Of course, Hollywood has toyed with superheroes before.

Superman has been gracing our screens at regular intervals since
World War II, and Tim Burton's Gothic imagination made Batman a
huge hit in the 1980s. But never have so many superhero movies
been scheduled in such a short space of time.

One reason is that digital technology is evolving at a rate of knots and in need of showcases for its dazzling visuals (a third of the £80m budget for *Spiderman* went on effects). At the same time, many of today's movie executives grew up as avid comic-book readers.

But there may be a more telling reason. Since
September 11, war movies featuring
clear-cut good and evil characters
have done well at the American
box office. At a time of
national nervousness
and jingoism, it is no
surprise that Americans
want to see their justiceseeking superheroes in
action, especially when the
likes of Spiderman and
Wonder Woman are clad
in red, white and blue.
IAN JOHNS

Top, Ed Harris turns in a respectable directorial debut, as well as taking the starring role, in Pollock. Racial tensions in courtroom drama Hart's War, below.

# dance

Description Ten-

C-12111

The company returns to
London after 10 years. Programme 1:
Ailey's Revelations, inspired by black
spirituals; Ronald K Brown's Grace,
fusing modern dance, West African
idioms & Duke Ellington; & Alonzo
King's high-speed Subtle Current
Upstream. Programme 2:
Judith Jamison's abstract,
ritualistic piece Divining;
Ailey's Pas de Duke,
reworking classical
pas de deux with
Ellington's music;

& Ulysees Dove's

athletic Bad Blood. June 24-June 29. Sadler's Wells, Rosebery Ave. EC1

### TANAH MARATE MARKET STREAMS

Taiwan's leading contemporary company presents Moon Water, a & rhythm of t'ai chi & performed to JS Bach's cello suites. May 28-June 1. Sadler's Wells, as above.

Deane's arena production of Swan Lake seems as popular as ever. This year's Odette/Odile pairings include Svetlana Zakharov & Igor Zelensky from the Kirov, husband & wife Agnes Oaks & Thomas Edur, & Daria Klimentova & Dmitri Gruzdyev. June 12-22. Albert Hall. Kensington Gore, SW7 (020 7589 8212). The company's only London appearance this year is as part

of a two-day celebration with the Kirov Opera to mark the 300th anniversary of May 28-29. Royal Opera House, Covent Garden, WC2 (020 7304 4000).

The dynamic company presents three works new to the UK. Jiri Kylian's Bella Figura, performed to baroque music, combines colour, light & movement as it explores human motivations. Paul Lightfoot's Speak for Yourself, set to Bach's Kunst der Fuge, features eight dancers in a series of duets & solos. Part's Alina for piano. June 18-22. Sadler's Wells, as above.

summer season features Stephen Baynes' Beyond Bach; a revival of Frederick Ashton's A Month in the Country, set to Chopin; & a new work by Christopher Wheeldon, all running in repertory until May 25. Later, you can enjoy Rudolph Nureyev's (July 22-27) & an evening of founder Dame Ninette de Valois Royal Opera

House, Covent



Action stations: the Royal Ballet delivers a lively Don Quixote at the Royal Opera House, above. Alaska's singersongwriter, Jewel, gets ready to take Wembley by storm, below right.

# music

THE Universality STATISTICS IN Or Street, special E. Ought Freeze the £30 etc. three Supplem Mojto- Theofisch jes-15 I/S Sn W ... - Inthre-In-Hall

Kensington Gore, SW7 (020 7589

Willie Nelson The country singer in concert. June 4.

Andy Williams Still crooning in his 70s. July 1 & 2

Silk Street, EC1

Dave Brubeck The performs hits with his quartet as well as his concerto with the London Symphony Orchestra. May 24.

St Petersburg Chamber Choir The choir presents Rachmaninov's All-

Night Vigil & is joined by baritone Dimitri

> Keeping on, keeping on: Willie Nelson strums his country stuff at the Albert Hall on June 4.

London Symphony Orchestra The Bernstein's Serenade (with Anne Sophie Mutter) & Mahler's Symphony No 4 (June 6 & 7), plus Korngold Violin Concerto (with Mutter) &

other Russian pieces. May 29

Rachmaninov's Symphony No. (June 11 & 12). Lorin Maazel conducts Mahler' - Symphony No 9 (June 20) & No 3 (June 23).

Medfest 2002 A season of concerts celebrating the diverse music of the Mediterranean basin, featuring artist from Algeria, Morocco, Tunisia, Egypt Lebanon, Israel, Turkey, Greece, Italy France & Spain, June 8-21

South Bank Centre, SE1

(020 7960 4242).

Compay Segundo The Buena Vista Social Club veteran is backed by his tight Cuban band. May 25



Africa Day Concert A triple bill featuring Mali's Habib Koite, Tournani Diabate & new work performed by the

St Petersburg Philharmonic

Orchestra Agala concert, including Shostakovich, Saint-Saëns. Tchaikovsky & Verdi, to celebrate the

> Yuri Bashmet (viola), Dmitri Hvorostovsky (baritone), Peter Ustinov, & Yuri Temirkanov

Brian Wilson The troubled genius behind the Beach Boys is back after

Empire Way, Wembley (020 8902 0902). Jewel A concert by the Alaskan singersongwriter who's already a big hit in the US. May 27-28.



# festivals

To 01 00 00 10 00

festival celebrates its 40th birthday with

This year's theme is how 18th-century music was influenced by Africa, the Balkans.
Bolivia, Mexico, Persia, Russia, Turkey & beyond, Included are Istanbul virtuosi Sulukule, Neopolitan work from

Cappella della Pieta de Turchini, southern Italian songs sung by Pino De Vittorio & a concert staging of Mozart's Turkish-set Zaide with the Freiburg Baroque Orchestra. Most performances take place at St John's Smith Square. Until June 28.

Box office: St John's Smith Sq, SW1 (020 7222 1061).

This year's guest director, David Bowie, is himself performing, sharing the bill with the Dandy Warhols at a concert at the Festival Hall. Other highlights of the contemporary music festival include the Gorillaz collaborating with Terry Hall, Coldplay, Suede, Supergrass, Mercury Rev, Badly Drawn Boy and Asian Dub Foundation. June 12-30. Box office: RFH, South Bank Centre, SE1 (020 7960 4242)

Jewish music is celebrated this year, including pieces by cantor Alberto Mizrahi & Gregori Schechter's Klezmer Festival Band. There's choral work from The Cardinall's Musick, the BBC Singers under Stephen Cleobury, & the Choir of St John's College, Cambridge. Melvyn

Head for Hampton
Court, above, for a
10-day festival of
music ranging in
style from opera to
Jools Holland.
Below, Lucy
Skeaping and the
Burning Bush at
the Spitalfields
Festival in June.

Tan plays two Mozart piano concertos with the New Mozart Ensemble, & Gar. Cooper performs all of the first book of Bach's 48 Preludes & Fugues. June 10-28. Box office: 75 Brushfield Street, E1 (020 7377 1362).

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FESTIVAL Highlights include an opera gala led by Bryn Terfel, Jools Holland & his Rhythm & Blues Orchestra, guitarist Paco Pena, Kiri Te Kanawa, Michael Ball, & the RPO performing royal music complete with a fireworks finale. June 13-22.



# Left, Malcolm Rivers as Judge Turpin and Steven Page as the eponymous villain in Opera North's acclaimed staging of Sweeney Todd.

OPERA
The Kirov returns to the ROH & Iwark-Anthony Furnage's Fhe

Domingo deals a hand in The

London Coliseum, St Martin's Lane, WC2 (020 7632 8300).

The Silver Tassie Mark-Anthony Turnage's Olivier Award-winning adaptation of Sean O'Casy's anti-war play makes a welcome return. Garry Magee takes the central role of the small-town football hero who returns from the Great War a shattered man. In repertory from June 26-July 6.

Covent Garden, WC2 (020 7304 4000).

A Celebration of St Petersburg To
launch the festivities marking the 300th
anniversary of the founding of the city,
Valery Gergiev & a 300-strong company
from the Maryinsky Theatre present
two special programmes
celebrating the city's cultural
heritage in a special

collaboration with the Kirov Opera & Kirov Ballet. Highlights include extracts from Borodin's *Prince Igor*, Act III of *Raymonda* & the Tchaikovsky/ Balanchine Serenade, May 28 & 29.

Sadler's Wells, Rosebery Ave, EC1 (020 7863 8000).

Sweeney Todd After giving us last year's intriguing Shostakovich satire *Paradise Moscow*, Opera North returns with David Pountney's well-received 1998 staging of Stephen Sondheim's ghoulish slice of musical theatre. Steven Page & Beverley Klein reprise their roles of the demon barber & Mrs Lovett. June 7-15.

ROYA

Covent Garden, WC2 (020 7304 4000).

The Queen of Spades Placido
Domingo marks his 30th anniversary
with the Royal Opera by singing the role
of Hermann (shared with Vitali
Taraschenko) in this second Pushkin
opera by Tchaikovsky. Francesca
Zambello's staging, first seen in 2000,
also has Susan Chilcott as Lisa,
Thomas Allen as Prince Yeletesky &
Josephine Barstow as the Countess. In
repertory from June 15-29.

Below, a maiolica
dish from the
collection of Julius
Wernher, on show at
Ranger's House,
Greenwich. Below
right, limestone
Buddha's head from
the Eastern Wei
dynasty, at the Royal
Academy. Right,
play Pong, one of the
earliest computer
games invented,
at the Barbican.

# exhibitions

Take a Common and a Common and

Readers are advised to check dates & times before making a special journey.

Barbican Centre, EC2 (020 768 8891).

Game On The history & culture of computer games, from "vintage" arcade games dating from 1962 to the perspectives for future on-screen challenges, with a look at the use of music & sound, & the most creative software designers, plus plenty of hands-on opportunities for the family. Until Sept 15. Mon-Sat 10am-6pm (Wed until 8pm); Sun noon-6pm.





Trafalgar Sq, WC2 (020 7747 2885).

Fabric of Vision: Dress & Drapery in Painting How artists, from the Middle Ages to the 20th century, have used clothing & textiles to give emphasis & emotional force to their figures Includes works by Van der Weyden, Tintoretto, Van Dyck, Reynolds, Delacroix, Tissot, Vuillard & Picasso, June 19-Sept 8. Daily 10am-6pm (Wed until 9pm).

Closed June 3, 4.

Greenwich Park, Chesterfield Walk, Blackheath, SE3 (020 7222 1234).

Wernher Collection This refurbished house overlooking Greenwich Park holds a new permanent exhibition of the collection amassed by millionaire philanthropist Sir Julius Wernher in the early 1900s. Among the works on display are Old Master paintings, English portraits by Reynolds & Hoppner, Renaissance jewellery, ivories & bronzes. Limoges enamels, Sèvres porcelain & Reguyais tangstries Opens Lung 19

Beauvais tapestries. Opens June 19. Wed-Sun 10am-6pm.

Piccadilly, W1 (020 7300 8000).

The Return of the Buddha More than 30 finely carved limestone sculptures of the Buddha & his attendant Bodhisattvas that date from 386-577AD. These treasures from eastern China were buried during the 12th century following suppressions of Buddhism, & only unearthed in 1996. Until July 14. Daily 10am-6pm (Fri until 8.30pm).

Millbank, SW1 (020 7887 8008). **Lucian Freud** More than 140 paintings, drawings & etchings make up the

largest retrospective ever held for this German-born artist, who has lived & worked in London since the 1940s Specialising in portraiture & nudes. Freud is considered by many to be the greatest living realist painter. June 20-Sept 15. Daily 10am-5.50pm.

Bankside, SE1 (020 7887 8008).

Matisse Picasso A major exhibition charting the affinities & contrasts between the twin giants of modern art, Henri Matisse & Pablo Picasso, from their early rivalry to subsequent friendship, from their differing.



pioneering styles of the early 20th century to their later acrobatic swimmers, dancers & nudes. Until Aug 18. Daily 10.15am-6pm (Fri, Sat until 10pm). The exhibition visits the Grand Palais, Paris, Sept 25-Jan 6; & MOMA, New York, Feb 13-May 19, 2003.

Cromwell Rd, SW7 (020 7942 2000).

Cinema India: The Art of Bollywood

Hand-painted hoardings & posters
show the glamour & glitz of India's
vibrant cinema industry. June 26-Oct & Daily 10am-5.45pm.

# sport

England v Sri Lanka England factough opposition from this year': visitors: Sri Lanka's batting has won the ide nine Tests in a row. 2nd Test, May 30-June 3. Edabaston, Birmingham: 3rd Test, June 13-17, Old Trafford, Manchester. (Ticketline 0870 533 8833).

Volvo PGA Championship Scotsman Andrew Oldcorn, last year's winner, will be attempting to fend off the challenge from Colin Montgomerie & the rest of the world's top golfers. May 23-26 Wentworth GC. Wentworth, Surrey (01344 842201)

Vodafone Derby Britain's most prestigious flat-racing classic, run on



Epsom Downs since 1780. June 8
Epsom, Surrey (01372 470047).
Royal Ascot The usual extravagant fashions & hats will be seen on Golo Cup day (June 20), also known as "ladies' day". Each afternoon at 2pm, the royal family's carriage procession drives down the course. June 18-22
Ascot. Berks (01344 622211).

British Grand Prix Though Michae, Schumacher already looks unstoppable, Britain's David Coulthard Cowes Week will attract around 1,000 assorted boats from 35 classes, above. Flex your green fingers at the Hampton Court Palace Flower Show, in the first

week in July, below.

& Jensen Button will be hoping to give the German driver a run for his money. July 7. Silverstone, nr Towcester, Northants (01753 681736).

Skandia Life Cowes Week More than 10,000 people participate in this colourful, action-packed sailing regatta which sees around 1,000 keelboats, ranging from hi-tech racing machines to classic day boats, split into 35 classes. A great atmosphere, both on the glittering Solent and the shore. August 3-10. Cowes, Isle of Wight (01983 295744).

All eyes will be on Tim Henman, in the hope that he can emulate Virginia Wade's 1977 triumph & seize the championship for Britain in this Jubilee year. Current holder Goran Ivanisevic will be out to stop him.

Stella Artois (men) June 10-16. Queen's Club, Palliser Rd, W14 (020 7413 1414).

The Championships June 24-July 7.

All England Club, Wimbledon, SW19 (020 8946 2244).



# other events

The state of the s

More than 70 of the capital's leafy private squares, large & small, will open their gates & share their peaceful atmosphere with the public. June 9. 10am-5pm. Various venues, Londonwide (list available from 0870 333 1181).

Some 90 international dealers offer ceramics, glass, oriental works of art. antiquities, paintings, furniture, silver, jewellery, glass, textiles & even garden statuary. The special loan exhibition has a royal flavour, with works of art relating to the reigns of Queen Elizabeth I & Queen Elizabeth II. June 12-18. 11am-6pm (Wed & Fri until 8pm). Le Méridien Grosvenor House, Park Lane, W1 (020 7399 8100).

INS OF COURT A glimpse into the private tranquillity of Middle & Inner Temple, two of London's four Inns of Court, set amid lovely gardens off Fleet Street. Visitors are welcome to attend



Morning Service in the Temple Church at 11am, to enjoy picnics in the grounds, or to listen to a concert in the church at 4pm. June 16, July 7. Gardens open 10am-3.30pm. Middle & Inner Temple, off Fleet St, EC4 (020 7797 8250).

An idyllic setting for this large horticultural show, with flowers, plants & accessories, 150 specialist nurseries, 25 show & water gardens, the National Rose Festival marquee & a competition for the best hanging basket. July 2-7 (July 2, 3, RHS members only). Tues-Sat 10am-7.30pm; Sun 10am-5.30pm. Hampton Court Palace, East Molesey, Surrey (020 7649 1885).

LISTINGS COMPILED BY IAN JOHNS & ANGELA BIRD









18ct y g wing shaped earstuds: £450 9ct rub-over set dia (0.15ct) earstuds: £180 (0.25ct: £250, 0.33ct: £350) 18ct w g diamond set ring: £150 18ct y (or w) g square diamond set earstuds: £160 18ct w g diamond & black (or white) pearl earstuds: £110 9ct y g drop earrings with peridot or amethyst (or blue topaz): £175 pr 9ct earstuds with peridot (garnet): £60 pr; aqua: £105 pr (amethyst: £65) 9ct y g 5 stone peridot (amethyst/garnet/blue topaz) half hoop ring: £100 9ct y (or w) g ring with square cut blue topaz (or amethyst): £75 9ct y g ruby (sapphire) & half pearl Victorian style pendant: £320 9ct y g twist drop carrings: £180 Smaller sizes pro rata). Intaglio engraving: £200 approx 9ct y g drop earrings with peridot or garnet: £60 pr (ruby/emerald: £100) emerald: £95, diamond: £140) 9ct earstuds with amethyst or blue topaz (or garnet or peridot): £50 pr 9ct trio of frosted yellow, rose or white gold diamond set rings: £40 each 18ct y (or w) g diamond set square earstuds: £130 sizes pro rata). Intaglio engraving: £180 approx 9ct wavy band ring set with 3 diamonds in y or w g: £60 each 9ct y g lapis lazuli (Mother of Pearl/onyx) triangular earstuds: £100 9ct y g small knot earrings: £60 18ct y & w g kiss earstuds: £150 18ct frosted w or y g knot earrings: £175 £70 pr (in w g. all: £80) 9ct oval earstuds with garnet/peridot (blue topaz): £70 pr (opal: £90) 9ct v g coral/lapis lazuli (onyx/turquoise/all pearl) knot earstuds: £50 pr 18ct v g oval link bracelet: £290 (necklace: £625) 9ct y g peridot circlet brooch: £180 (amethyst: £200) 9ct y g amethyst (or blue topaz) drop earrings: £175 18ct w & y g link bracelet: £200 (necklet: £400) 9ct y g amethyst link bracelet: £325 9ct y g & oval peridot (garnet/amethyst/blue topaz) & bar bracelet: £250 9ct w g link bracelet: £140 (necklet: £340) 18ct frosted y & w g link bracelet: £250 (necklace, 18": £490) 18ct w (or y) gold linked stirrup bracelet: £340 9ct y & w g fancy link bracelet: £240 (necklace: £520) 9ct w g oval & knot link bracelet: £340 (necklet, 18": £680) 9ct y g brooch with amethyst & pearls: £165 9ct y g open work garnet & pearl brooch: £90 (peridot/blue topaz: £100) 9ct y g circular open-work necklace, 16": £285 9ct y g oval peridot (amethyst) set bracelet: £580 (garnet: £450) 9ct y g coral bracelet: £570 (Mabé pearl: £800; turquoise: £490) Heavy 18ct w & y g brick-work bracelet: £720 (necklet: £1,575) 9ct y g peridot (amethyst) & pearl open-work brooch: £310 9ct y g fancy gate bracelet: £490 Nos 480-546 Predominantly Diamonds 18ct w g diamond (0.13ct) circle pendant on chain: £220 18ct w g necklet with diamond (0.25ct) drop: £1,090 18ct w g all diamond set necklet with 9 pavé drops: £3,300 18ct y g rub-over set diamond (0.20ct est) earstuds: £250 18ct y & w g trilogy diamond (0.30ct) pendant on chain: £500 18ct w g 10 stone diamond (est weight: 2.50ct) necklet: £2,900 18ct w g black & white diamond (0.80ct) pavé set cluster ring: £830 18ct w g necklet set with diamonds (0.25ct): £550 Jewellery shown actual size 18ct w g diamond (0.80ct) set link necklet: £2,880 9ct y g dia (0.15ct) pendant on chain: £200 (0.20ct: £260; 0.25ct: £375) 18ct w or y g diamond set circle earstuds: £240 9ct w g oval aquamarine earstuds: £110 (amethyst/garnet/peridot: £60) 18ct w g black & white diamond (0.78ct) set pendant on chain: £730 9ct y g blue topaz (amethyst/garnet) set cross: £60 18ct w g pave set diamond (0.32ct) drop earrings: £640 (matching 482) 18ct w g cross set with single diamond on chain: £170 18ct w g diamond (0.65ct) cross on chain (not shown): £1,060 9ct y g amethyst (garnet/blue topaz/peridot) set cross: £90 18ct w g fancy cluster ring: £2,100 9ct w (or y) g studs: blue topaz: £120 pr; amethyst: £155 pr (garnet: £130) 18ct w (or y) g diamond set cross: £150 18ct y & w g amethyst (blue topaz/peridot) & dia pendant + chain: £400 18ct w & y g fancy diamond (0.56ct) cross: £830 18ct w g blue topaz (1.53ct) (or amethyst) & dia cross on chain: £430 18ct y g diamond set fancy square earrings: £490 18ct w g diamond set snowflake pendant: £425 (also y g or frosted y g) 18ct w g diamond (0.26ct) cross on chain (not shown): £290 9ct amethyst & pearl set pendant: £110 (amethyst: £95) 18ct w g full ET diamond (0.42ct) ring, size M: £380 (size P: £410) 9ct y g chain with 5 amethysts (blue topaz/peridot/garnet/multi): £150 18ct w g baguette diamond (0.51ct) half ET ring: £790 9ct y g flowerhead earstuds, amethyst or blue topaz (garnet/peridot): £75 pr 18ct w g diamond (0.17ct) tear-drop earrings: £230 9ct y g claw set earstuds: aqua: £145 pr; peridot (amethyst/garnet): £80 pr 18ct y & w g diamond (1.19ct) triple cluster ring: £1,800 18ct wire necklet set with freshwater pearls: £90 18ct y g 5 stone diamond (1.00ct) half hoop ring: £2,000 14ct y g criss-cross necklet set with freshwater pearls: £220 18ct w g black & white diamond ring: £440 18ct y g fine pearl, 71/2 -8mm, studs: £110 (51/2-6mm: £50; 61/2-7mm: £70; 18ct y g diamond set heart shaped earstuds: £260 8½ -9mm: £175; 9-9½ mm: £300) 18ct w g fancy diamond (0.34ct) cross: £470 9ct y g cross: £45 18ct y & w g 3 stone diamond (0.40ct) ring: £900 9ct y g heart-shaped earstuds with pearl: £70 18ct w g half ET ring with 3 baguette diamonds (0.33ct): £480 18ct w & y g diamond set knot earstuds: £190 18ct y g diamond (0.31ct) half ET ring: £520 9ct y g pearl set cross: £45 18ct w g diamond (1.00ct est) & onyx bow brooch: £2,550 9ct y g 3-pearl earstuds: £65 (lapís lazuli/onyx: £45; turquoise: £70)

18ct w g half ET ring with Princess (0.49ct) & baguette (0.21ct) dia: £990 18ct y g fancy drop earrings: £990 18ct w g diamond (1.63ct) flowerhead earstuds: £1,800 Victorian old cut diamond (4.5ct est) crescent brooch: £3,000 Victorian diamond (2.00ct est) star brooch: £1,680 18ct w g diamond (0.54ct) set half hoop ring: £940 Victorian dia set crown, heart, double horseshoe & sword bar brooch: £780 18ct w & y g diamond (0.45ct) set twin owls with cab ruby eyes: £1,600 18ct w g diamond (0.48ct) flowerhead earstuds: £870 18ct w g diamond cluster earstuds: £900 9ct w (or y) g ring with square emerald (ruby): £80 (sapphire: £65, dia: £160) 18ct w & y g diamond (0.18ct) set & enamel pheasant brooch: £1,100 9ct y g cushion shape gentleman's signet ring, 13½ x 12mm: £200 (18ct: £430. 18ct y g & diamond open-work brooch: £1,000 Diamond set Naval Crown brooch: £960 18ct w g claw set diamond (1.31ct) stud earrings: £1,900 (prices of other sizes, on 9ct w (or y) g ring with sapphire (or ruby): £80 (amethyst, garnet or blue topaz: £70, Antique brilliant cut dia (1ct est) & pearl marquise shape brooch: £1,100 W & y g rose diamond & pearl oval brooch: £550 18ct frosted y & w g dia set (1.00ct) bracelet: £1,450 (also all white) 18ct w g bow brooch: £1,400 9ct w g lady's oval signet ring, 11 x 9mm: £230 (18ct y g: £300; 9ct y g: £150; other Diamond (5.00ct est) set pendant: £4,350 18ct w g diamond (1.28ct) set line bracelet: £1,125 18ct y g link bracelet set with diamonds (0.40ct): £1,070 9ct y g blue topaz bar brooch: £145 (garnet: £100; amethyst/peridot: £200) 18ct w g openwork link diamond (2.35ct) set bracelet: £2,500 18ct y g diamond (1.23ct) & enamel horse & rider brooch: £2,700 18ct y & w g enamel & diamond (0.12ct) set cockerel brooch: £760 Nos 547-591 Aquamarines, Animals & Others Jewellery shown actual size 18ct w g aquamarine (3.29ct) & diamond (1.21ct) cluster ring: £2,200 9ct y g satin finished square studs with garnet (amethyst): £60 pr; blue topaz: 5 rows 6-6 l mm pearls on 18ct y g aqua & dia (0.99ct) cluster clasp: £2,800 9ct y g aqua earstuds: £90 (amethyst/garnet/peridot/blue topaz: £60) 18ct w g aquamarine (0.65ct) drop pendant with dia set bow top: £650 18ct w g dove brooch with pearl drop: £900 9ct y g aquamarine set necklet: £420 18ct w g diamond & aquamarine (2.18ct) songbird brooch: £1,500 18ct w g diamond (0.21ct) koala brooch: £1,100 18ct w g aquamarine (8.50ct) pendant with dia set bow top: £2,000 18ct y & w g diamond set prancing horse brooch: £450 9ct y & w g fancy link bracelet (reverses to y g): £395 (necklace, 18": £880) Jewellery shown actual size Nos 592-622 Emeralds & Opals 598 600 18ct w g 3 stone diamond (1.50ct est) ring: £1,600 601 18ct y g 5 stone half hoop diamond (1.15ct) ring: £1,250 18ct w g ring set with 5 diamonds: £260 602 18ct y & w g diamond (0.70ct est) flowerhead cluster ring: £1,000 603 9ct y g emerald set 'kiss' ring: £120 18ct y g openwork diamond (0.26ct) cluster ring: £590 604 18ct y & w g fancy cluster ring (0.85ct est): £1,500 605 Platinum solitaire diamond (0.66ct) ring, tapered baguette diamond (0.13ct) shoulders: £1,250 18ct w g diamond (0.69ct) flowerhead earstuds: £1,700 608 18ct w g diamond (0.90ct) set star cluster earrings: £1,900 609 18ct y g half ET baguette diamond (0.46ct) ring: £775 Platinum diamond (2.05ct) dragonfly brooch with cab ruby eyes: £4,400 Diamond & ruby Naval cap badge ring: £680

18ct w g double band diamond ring: £690



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### Dear Customer

Our 2002/3 brochure has more items than ever before so we are extremely short of space and have had to abbreviate descriptions drastically. If you require further information, please contact us as it is always worth asking whether we have an item in another stone or size. Unfortunately, printing cannot reproduce the wonderful colours of our jewellery, especially the emeralds.

Many of our items are unique, especially those on the front page, so once sold, they cannot be repeated. Please, please order early so you will get first choice and not be disappointed. If possible, choose an alternative in case we are unable to supply your first choice. Please remember that all orders are subject to availability.

Should it be inconvenient for you to visit us, we should be happy to deal with your purchase on a mail order basis. We accept VISA,

MasterCard, Delta (but not SWITCH), AMERICAN EXPRESS or your cheque. Our helpful service, which is free of charge, includes postage, packing and insurance and gift wrapping if desired!

All pearls are cultured unless otherwise stated and we sell freshwater and stained black pearls. Space precludes our showing many double or triple rows of pearls, but the cost can be calculated from the price of a single row, and we have shown the prices of the clasps separately. We can also match your pearls and supply clasps for them if required.

Because of shortage of space, we have not shown all pendants on chains, but we can supply fine chains in 9ct yellow or white gold (16": £25; 18": £30), 18ct yellow gold (16": £45; 18": £55) and white gold (16": £60; 18": £70).

Unless otherwise stated, all earrings are for pierced ears with posts and butterflies but we can provide screw or clip fittings if required. For earrings costing less than £300, there will be an additional nominal charge of £30, partly to cover our costs.

Everything is carefully chosen for quality and value for money. You may order with complete confidence because we will refund the cost in full, if the article is returned in its original condition and in reasonable time. Established in 1858, we greatly value our reputation for fair play.

We should be happy to send you our new brochure with selected gift items in hallmarked silver. These are not only acceptable as personal gifts but are ideal for corporate use as well. We also have a large stock of domestic silverware and antique flatware and specialise in matching and completing sets of cutlery.

We are pleased to offer to purchase unwanted jewellery and silver items in the strictest confidence, or to take them in part exchange. We also undertake valuations (insurance and probate), pearl stringing, restoration of silver and jewellery, engraving as well as company presentations and wedding lists.

May we thank you for your custom during the last year and wish you all a happy Christmas and a healthy and prosperous 2003.

glant 1

Alan Kinsey

Jane Loveridge

613	18ct y g emerald (1.86ct) & diamond (0.52ct) fancy cluster ring: £1,600	693	Platinum sapp (0.83ct) & dia (0.65ct) cluster ring: £1,200
614	14ct y g pearl & emerald (ruby/sapphire) circle brooch: £240	694	18ct w g sapphire (0.80ct) & dia (0.39ct) half ET ring: £880
615	18ct y & w g emerald (0.42ct) & dia (0.65ct) oblong cluster ring: £1,700	695	18ct y g sapp (1.89ct) & dia (0.35ct) triple cluster ring: £1,400
616	18ct y g opal (1.45ct) & diamond (0.31ct) half hoop ring: £960	696	18ct w g sapphire (0.29ct) & dia (0.13ct) half ET ring: £370
617	18ct 5-stone emerald (1.12ct) half hoop ring: £1,200	697 698	18ct y g 7 stone 'DEAREST' wedding ring: £520 18ct y g square sapp (0.50ct) & dia (0.15ct) half ET ring: £500
618	Opal, emerald and baguette diamond cluster ring: £850 18ct y & w g emerald (1.96ct) & diamond (0.36ct) line bracelet; £850	699	18ct y g sapphire (1.40ct) ring with baguette diamond (0.30ct) shoulders: £1,600
620	18ct w & y g 2 row emerald (0.48ct) (sapphire/ruby) & diamond (0.38ct) diamond half	700	9ct y g sapp (or ruby or emerald) set knot pendant: £120
	ET ring: £1,030	701	18ct w g sapphire (1.05ct) (or ruby) & diamond (0.20ct) fancy half hoop ring: £1,000
621	18ct w g emerald (0.56ct) & diamond (0.12ct) half ET ring: £830 (ruby: £650;		(emerald: £1,350)
522	sapphire: £550)	702	18ct w g sapphire (0.40ct) & dia (0.10ct) half ET ring: £480
622 Nos 623-6'	18ct w g square cut emerald (0.34ct) & diamond (0.18ct) half ET ring: £790 77 Mostly Pearls & Clasps Jewellery shown actual size	703 704	9ct y g pierced cross sapphire (emerald/ruby) set: £60 Sapphire & dia 7 stone carved half hoop ring: £650
623	18ct w g dia (0.40ct) horseshoe pendant with pearl + chain: £720	705	18ct y g cab sapphire & diamond fancy cluster ring: £1,100
624	18ct w g suite of openwork flower style diamond (1.05ct) & Tahitian pearl (9 ½ -10mm)	706	18ct y g Ceylon sapphire (1.91ct) frog brooch: £1,300
	pendant: £800; matching earrings: £1,360	707	18ct y g 7 stone sapp (0.94ct) & dia (0.50ct) carved half hoop ring: £760 (rectangular
625	18ct w g diamond set pearl 9-9 ½ mm drop pendant: £360	700	central emerald: £950)
626 627	3 rows 5 ½ -6mm pearls: £1,000; 18ct y g em & dia clasp: £750 3 rows 6-6 ½ mm pearls: £750; 9ct pearl cluster clasp: £225	708	18ct w g sapphire (0.39ct) (or ruby) & dia (0.20ct) fancy cluster earstuds: £820 (emerald: £850)
628	9ct pearl & turquoise (emerald/ruby/sapp) cluster studs: £125	709	Plat dia (4.00ct est) & Ceylon sapphire (2.92ct) brooch: £5,000
629	9ct pearl cluster studs: £110	710	18ct w & y g sapphire (1.40ct) & diamond (0.34ct) oval cluster ring: £1,180
630	18ct w g dia (0.54ct) necklet with baroque pearl drop: £990	711	18ct y g sapp (0.72ct) & dia (0.64ct) cluster earstuds: £950
631 632	18ct dia & pearl fancy earstuds in y g: £640; in w g: £750 18ct w g diamond (0.49ct) & pearl cluster earstuds: £730	712 713	Sapphire (0.70ct est) & rose diamond (0.65ct est) Luckenbooth brooch: £620 18ct y g sapphire (2.09ct) & dia (1.30ct) ear clips: £2,900
633	18ct w g diamond (0.49ct) & pearl cluster earstuds. £750	714	18ct w g sapp (0.62ct) & dia (0.44ct) square cluster ring: £1,350
634	18ct w g graduated dia (0.97ct) & 8mm pearl ear drops: £1,675	715	9ct y g pearl cluster earstuds with ruby: £240: sapphire: £200
635	18ct w g diamond (0.88ct) earstuds with marquise diamond (0.34ct) & South	716	9ct y g sapphire or ruby (or emerald) cluster earstuds: £65
125	Sea pearl drops: £1,600	717	18ct y g flat bead collar, 4½cm: £1,120 (bracelet: £625)
636	18ct w g diamond (0.16ct) & pearl cluster earstuds: £440 18ct triple dia (0.37ct) top earstuds with pearl drops: £440	718 719	18ct w g ruby (or sapphire) & dia set cross pendant + chain: £380 18ct y g ruby & dia cluster ring with scroll shoulders: £750
638	Row 6 ½ -7mm black pearls: £380; 18ct w g ball clasp: £30	720	Large fancy w g ruby & diamond cross pendant: £3,400
639	18ct w g dia, ruby, coral, Mabé pearl owl brooch: £1,300	721	18ct y g ruby & diamond cross pendant: £250
640	Row 8 ½ -9mm pastel freshwater pearls: £340; 18ct w g clasp: £80	722	18ct y g ruby & diamond oval cluster earstuds: £200
641	Row 6 ½ -7mm pearls; £800; w g & dia barrel clasp: £500	723	18ct y g gypsy set ruby (1.55ct) & diamond ring: £650
642 643	Y g diamond & pearl bow drop earrings: £360 9ct y g dia earstuds, freshwater (white/pink/blk) pearl drops: £140	724 725	18ct y g 3 stone Burma ruby (1.62ct) & dia (1.07ct) ring: £3,250 18ct y g ruby (0.60ct) & dia (0.74ct) fancy cluster ring: £980
644	Row 8-12½mm black baroque Tahitian pearls: £1,350; 18ct w g black Tahitian	726	Dia (5.00ct est) & cab ruby (2.50ct est) spray brooch: £3,600
	(10.6mm) pearl integral clasp: £300	727	Ruby, diamond & natural pearl bar brooch: £500
645	Row 7-7 ½ mm pearls: £1,060; 18ct y g enamel clasp: £225	728	18ct w g ruby (0.33ct) & dia (0.15ct) round earstuds: £700 (sapphire: £670;
646	Row 6-6 ½ mm pearls: £150; 18ct y g 8mm pearl clasp: £60		emerald: £690)
647 648	18ct w g user-friendly diamond (0.87ct) square clasp: £950 Row 9-9 ½ mm pearls: £2,750; 18ct w & y g dia (1.06ct) ball clasp: £1,850	729 730	18ct y g ruby (or sapphire) set brooch: £400 (diamond: £450) 18ct y g & ruby (0.64ct) crab brooch: £1,000
649	Row 5 ½ -6mm pearls: £175; 18ct frosted w g barrel clasp: £55	731	18ct 5 stone ruby (4.00ct est) carved half hoop ring: £1,800
650	18ct y g black 8 ½ -9mm pearl earstuds: £190	732	18ct w g ruby (0.93ct) & dia (0.41ct) half ET ring: £1,040
651	Row 8 ½ -9mm pearls: £1,250; 18ct w g barrel clasp: £400	733	18ct y (or w) g stylised flower earstuds set with ruby (or sapphire or emerald): £260
652	Row 6-6 ½ mm pearls: £150; 18ct y g satin ball clasp: £40		(diamond: £290)
653 654	18ct w g diamond & pearl drop earrings: £700 Row 8-8 ½ mm pearls: £900; dia & pearl set clasp: £700	734 735	Sapphire, diamond & ruby butterfly brooch: £900  18ct y g 5 stone dia (0.68ct) & ruby (0.58ct) half hoop ring: £1,350
655	2 rows 5-5 ½ mm black pearls: £300; 9ct black pearl clasp: £65	736	18ct w g cab ruby (0.69ct) & diamond (0.18ct) oval cluster earstuds: £950
656	18ct w g diamond set circular clasp: £1,300		(sapphire: £980; emerald: £1,100)
657	18ct y g bouton 10 ½ -11mm freshwater pearl earstuds: £200	737	18ct y & w g ruby (2.50ct est) & dia (0.55ct est) oval cluster earstuds: £1,200
658	Row 7 ½ -8mm pearls: £1,325; 18ct y g dia set 2-circle clasp: £300	738	9ct y g dia & sapphire drop earrings: £200 (emerald/ruby: £250)
659 660	2 rows 5 ½ -6mm pearl bracelet with 9ct y g bayonet clasp & spacers: £300 18ct w g dia (0.23ct) & South Sea pearl drop earrings: £700 or black Tahitian pearl:	739 740	18ct y & w g ruby (2.20ct est) & 2 row diamond (2.25ct est) cluster earrings: £3,300 18ct w g ruby (6.15ct) & diamond (0.72ct) bracelet: £1,800 (sapphire: £1,900)
000	£580	741	18ct y g sapp/ruby flower ear studs: £200 (em: £250) (Larger: sapp/ruby: £600;
661	9ct y g pearl bunch of grapes brooch: £175		em: £670. Pendant: sapp/ruby: £290; em: £350)
662	(A) 18ct w g dia (0.05ct) & black Tahitian pearl (8 ½ mm) earstuds; £560 (B) 18ct w g	742	Dia (1.50ct est) brooch with 3 rubies (0.50ct est): £1,300
663	dia (0.05ct) & white pearl (7 ½ mm) earstuds: £280	743 744	18ct y g ruby (0.46ct) & dia (0.22ct) drop earrings: £680 9ct y g pierced ruby set oval link bracelet: £260 (sapp/em: £225)
664	9ct y g & Mother of Pearl bracelet: £625 (necklet, 16": £1,440)  18ct y or w g earstuds set with dia (0.44ct) & pearls: £700	745	18ct w g ruby (1.96ct) & dia (0.88ct) earstuds: £2,200
665	9ct y g pearl studs with ruby (sapp) centre: £170 (emerald: £190, amethyst: £130)		746-779 Antique & Estate Jewellery shown actual size
666	18ct w g pearl & dia cluster earstuds with South Sea Pearl (13 ½ mm) drops: £2,400	746	18ct gem set circle pendant: £300
667	18ct w g diamond earstuds with pearl drops: £500	747	Diamond & ruby fox head stick pin: £400
668	2 rows 8-8 ½ mm pearls: £2,650; 18ct y & w g sapphire (1.50ct) & diamond (0.61ct) cluster clasp: £1,800 (emerald/ruby: £2,000)	748 749	Victorian pendant with aquamarine (25.00ct est) centre: £3,000 18ct royal blue enamel fleur de lys pendant on chain: £400
669	9ct w g dia set black pearl (14ct y g, white pearl) ear drops: £120	750	18ct y & w g 7 stone ruby & diamond half hoop ring: £1,250
670	9ct y g swirl knot earstuds with pearl (turquoise/coral/lapis lazuli/onyx): £65	751	18ct w g fancy diamond cluster ring: £800
671	18ct w g diamond (0.12ct) & pearl drop pendant: £370	752	18ct y & w g emerald & dia 3 row fancy cluster ring: £800
672	9ct y g crossover ring set with 2 pearls (black or white): £95 (lapis lazuli/coral/turquoise/onyx: £80)	753 754	Platinum & 18ct y g old cut dia circular cluster ring: £725
673	18ct y & w g pearl & diamond (0.69ct) cluster ring: £1,000	755	Diamond set running fox stick pin: £360 18ct 7 Dia (1.09ct) set double horseshoe fancy cluster ring: £960
674	18ct w g diamond & Tahitian pearl pendant on chain: £700 or South Sea white pearl	756	18ct y g 7 stone sapp & dia carved half hoop ring: £1,000
	pendant: £760	757	15ct y g & nat half pearl necklet chain with star pendant, c. 1880: £2,800
675	Bar brooch with natural pearls & diamonds (0.15ct): £375	758	Hardstone cameo brooch, enamel border, signed by Carlo Giuliano: £1,250
676	2 rows 5 ½ -6mm pearls: £900;18ct y & w g ruby (0.48ct) & diamond (0.17ct) clasp: £600	759 760	Oval amethyst, enamel & rose dia pendant: £600 7 stone mauve & cornflower Ceylon sapp cluster ring: £1,600
677	18ct w g South Sea pearl (11mm) drop pendant on chain: £400	761	Victorian nat pearl & dia stylised necklet on rope chain: £3,000
	45 Mostly Sapphires & Rubies Jewellery shown actual size	762	18ct y g 3 stone old cut dia (1.79ct) carved half hoop ring: £1,700
678	18ct y g sapp (ruby/emerald) pendant + chain: £140 (dia: £230)	763	9ct y g peridot & pearl set bar brooch: £250
679	18ct w g dia (0.56ct) & sapp (1.62ct) drop earrings: £1,650 (other stones available –	764	Edwardian 15ct y & w g & enamel flying duck bar brooch: £720
680	prices on request) 18ct w g 'pansy' dia (0.70ct) & sapp earstuds: £450	765 766	15ct y g pearl & enamel clover leaf circle brooch: £700 18ct y g fine emerald & diamond carved half hoop ring: £950
681	18ct w g sapphire (0.94ct) (ruby) & diamond (0.20ct) flowerhead necklet: £1,550 (emer-	767	Turquoise & ruby flowerhead ear clips: £750
	ald: £1,650)	768	Period ruby, sapp, opal & blister pearl butterfly brooch: £3,500
682	18ct 3 stone sapphire (1.70ct) & dia (0.79ct) ring: £1,800	769	18ct y g 3 stone diamond (0.70ct) carved half hoop ring: £1,100
683	9ct y g cab sapphire set curb link bracelet: £625 (em: £570; ruby: £640)	770	Victorian natural pearl & amethyst brooch/pendant: £650
684 685	18ct w g sapp (5.40ct) (ruby) & dia (0.80ct) link bracelet: £1,800 18ct y & w g sapphire (1.11ct) & mixed cut dia fancy cluster ring: £1,400	771 772	Pierced stylised flowerhead brooch, centre dia (0.60ct est): £800  Turquoise drop earrings: £750
686	18ct y g sapphire (1.11ct) & diamond (0.11ct) set class; £625 (ruby: £800;	773	Diamond set Tudor rose brooch: £480
	diamond: £1,000)	774 .	Onyx, pearl & diamond forget-me-not brooch: £500
687	18ct y g sapphire (0.98ct) & diamond (0.12ct) open work brooch: £660 (ruby: £720)	775	Victorian dia & natural pearl set crescent & star brooch: £500
688 689	18ct y g sapphire (ruby) & dia cross: £210 (emerald: £250) 18ct w g sapp (0.67ct) & dia (0.41ct) half ET ring: £1,060	776 777	Hardstone cameo set in nat pearl set frame pendant: £1,150 Multi-gem set donkey brooch: £880
690	18ct y & w g 3 stone sapp (0.71ct) & dia (0.55ct) ring: £1,000	778	Lover's knot bar brooch set with pearl & turquoise heart: £180
691	18ct y g sapp (0.89ct) & dia (1.14ct) cluster ring: £1,700	779	Mother of Pearl, diamond & multi-gem set swan brooch: £600
692	18ct w g 3 stone sapp (2.05ct) & dia (1.21ct) ring: £2,750		











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ALL ARTICLES ARE OFFERED SUBJECT TO BEING UNSOLD AND, AS MANY PIECES ARE UNIQUE, PLEASE GIVE AN ALTERNATIVE CHOICE IF POSSIBLE